

The Modern Language Journal

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TEXTS AND THEIR CRITICS¹

(*Author's summary.*—An arraignment of the carelessness characteristic of most modern language texts with which the author is familiar. Textbooks should be primarily written from the student's point of view. The worthlessness of most reviews of such texts.)

UPON those rare, very rare, occasions, when I have had the effrontery to address an audience as though I might have something to say to it, I have always been reminded of an incident which occurred during my first year as instructor at the Johns Hopkins University, when some of my students were not so much younger than myself. One Sunday evening I went to church to hear an eminent Presbyterian divine. Who should usher me up the aisle but one of my students, a senior. As he performed the duties of his dignified office, he leaned over and whispered in my ear: "This is about the last place I ever expected to see you!" Such are my own feelings as I stand here before you today. This is not only about the last place I expected to see myself occupying during these Thanksgiving holidays, but I am also perfectly convinced of the fact that before I get through some of you will agree that I have no business being here at all. I am but the voice of one crying in the wilderness, and my opinions are about as popular as the opinions of such an individual are wont to be. Your secretary agreed that fifteen minutes of me would about suffice, but now that I am here I am going to take advantage of the opportunity and ask your indulgence for a few minutes longer.

As I have begun with a reference to the church, I shall continue in the same vein and in true clerical fashion choose a text, although

¹ An address delivered at a meeting of the Middle States Modern Language Association at Atlantic City in November, 1931, and published without revision.

not a biblical one, as the subject of my brief discourse. This would run about as follows: The average grammar and edited text that has come into my hands as a teacher of German during the last twenty years is a disgrace to our profession. I am willing to limit this all-embracing statement only to the extent that I am merely a teacher of German and have never taught any Romance language, although those teachers of Romance languages to whom I have unburdened my heart have assured me that conditions are no better in their field than in my own; furthermore, I am but one individual and therefore am not acquainted with all textbooks; as a teacher of college students, my problems are different from those of teachers in secondary schools; my remarks must be thus understood. Further, I have the consolation as a teacher of German of knowing that the worst edited text I have ever seen is not a German text at all but a collection of Romance short stories, in the introduction of which the editors point with pride to their vocabulary, but whose same vocabulary makes all characters in the book talk the language of robots or inmates of some psychiatric clinic. Nevertheless, despite these reservations, I shall stick to my original text and repeat it: To my knowledge and within the range of my experience, the average grammar and edited text is a disgrace to our profession. Only the time limit and the peculiar nature of my audience prevent me from offering the accumulated proof of twenty years which I am confident would convince the most sceptical among you of the correctness of my assertions.

I have always been obsessed with the rather quaint and perhaps medieval notion that textbooks were primarily gotten out for the benefit of students. Alas! pity the poor students, who are the last to be taken into consideration and who have at least my sincerest and deepest sympathies. The average textbook may be of use to some one but surely not to students. *Lame-duck* teachers? I should then likewise feel sorry for them. The chief interest of editors seems to be to write a more or less learned and original introduction which usually means nothing to the student and which he never reads unless expressly commanded to do so. What interests him most is what is contained in the back of the book: the notes and what pretends to be a vocabulary but which is in ninety-nine per cent of all cases but a cross-section of some dictionary. I have often wondered at the strange phenomenon presented by the

editors of foreign language texts. The sheer presence of one's name upon a textbook seems to be a short cut to fame in the minds of some. Whereas if the majority of such editors had any self-respect their products would appear either anonymously or under an assumed name. Have editors no professional pride? If so, why is the common excuse for their failure to give worth-while textbooks instead of samples of inexcusable ignorance, the suave statement: "Well, you know, so and so did not do that himself but probably hired some underling to do the dirty work for him." And yet so and so's name appears on the title page of the book. As I have said elsewhere, those of us who use his book have a perfectly legitimate right to conclude that he does not know any better.

To quote myself again, the vocabulary is the heart of any text and the most difficult part of the book to do acceptably and correctly. It is very easy to understand why some advocate the abolition of vocabularies. Wouldn't editing then become an easy task? Just because we are such slaves of the dictionary in English is the very reason why I do not want my students to become similar slaves in German. My teaching has two objects in view, in the case of those students who merely take the required course in college. These objects are learning *how* to read German, and secondly, learning how to acquire a working vocabulary. They look at me in astonishment when I tell them that German is the easiest language in which to acquire this working vocabulary. But I soon convince them that in German as in mathematics brains are more essential than a retentive memory.

What do the existing vocabularies have to offer us? A list of words which have no more connection with the book in hand than if it had been mistakenly bound with the text being used. Card catalogues are made out from the text and then the dictionary meanings appended to the individual words. It has been one of the sources of amusement of my long career to collect a list of the most absurd translations from vocabularies which are supposed to accompany the texts. Unfortunately my main thesis has always been that such books should be intended for students and not for the amusement of hardboiled instructors like myself. Otherwise I am sure that one could go far in the search for an interesting subject for a lecture before finding one as fascinating as this, and if it had been my intention to amuse you I could not have found a better

theme. Not so long ago I saw a rendering of a passage which in German meant that in learning a new language the dialogue was the best method of instruction. The translation, however, ran: "The best way to learn it by dialogues under the bedclothes." The person citing this thought he had found a masterpiece, but I assure you that I could cite even more atrocious mistakes than the substitution of the passé *Unterrock* (misunderstood) for *Unterricht*. I shall never forget the young lady who according to the vocabulary was ornamented and pinched, whereas the unimportant author was trying to say that the miss in question was affected and ill at ease. The peasant hostesses of country inns speak a language which would do honor to the mistress of a French salon. Peasant boys talk as university professors are supposed to talk, but I am afraid that some of us would feel a rather large inferiority complex before these creatures who express like walking dictionaries what we would be content to put forth with a plain "damn it!" They always say "zounds!" or "be it accursed!" and "to insinuate" is one of their favorite words. In a very recent book dealing with children we have a marvelous example of this asinine method of making vocabularies. One child says to another: "You voracious person!" To my knowledge the corresponding English would have been "you pig!" or the more expressive masculine. In fact, these youngsters all talk the way my students attempt to do when they enter my classes, but I assure you that after a large dose of ridicule they finally make their translations sound like the English they know outside the classroom. Appeals to vocabularies are of no avail. Time forbids the citing of more examples, but we shall never get rid of these pests of vocabularies until we organize a brick-throwing society with reserves of machine guns and bomb throwers to purge our profession of these frauds who pose as contributors to classroom instruction.

The latest fad is to decry the use of any of the older authors and to cry for the new, which in the minds of many is bound to be better because it is new. The catchword is: Give us something new. While I am myself always longing for something new for a change, I have never understood the justification for the existence of anything new merely because it is new. And I should like to state that so far as German is concerned most of the new things are vastly inferior to the best of the old from the point of view of content. Be-

cause of this urge for the new, the most successful book I have ever used with college students has been allowed to get out of print. The book I refer to became so popular that with us it became a tradition of which each succeeding class had heard and which each succeeding class insisted upon reading. In other words, they cried for it as for *Castoria*. This same book has converted more strongly prejudiced American youngsters to the realization of the fact that the Germans of war propaganda did not always correspond to the reality than any other argument. They have often told me this to my face. There was also more real German atmosphere in that book than in all the new books I am acquainted with put together.

I believe firmly and conscientiously in creating an atmosphere in the study of modern languages, but my strongest objection to the content of the new books is that they are too German. I defy anyone to transport an average American college youth to a German atmosphere by asking him to read selections from provincial Swiss-German authors or tales from backwoods German village life. I am even willing to guarantee that such tales do not mean much to the average teacher of German in this country. They presuppose a knowledge of both the language and the real inside life of the country and its people such as a foreigner acquires only as the result of years of study and association. A new series of German texts recently announced does not include three books which I should ever use with American college students.

The readers are no better. What college student wants to waste his time reading legends and tales from Germanic mythology which although couched in a language remote from his needs, nevertheless represent the mental level of a junior high school pupil? Give us something for these beginners in college, who are still so important a part of college instruction, which will appeal to the youngster of college age, in whom I at least presuppose some intelligence; something which will deal with normal modern conditions and not legends or reproductions of sagas, either ancient or modern. I wonder sometimes whether I shall live long enough to use a book for first year college students which is not an insult to their intelligence. As a result of the lack of any such book I have had to take refuge in material which is really too difficult from the point of view of the German, such as the third book of the inductive readings of the University of Chicago, but which appeals to the mental

level of college students. Some of my colleagues in other institutions have frequently looked as though they were being polite in not calling me a liar when I have mentioned the fact that the above book is a part of our beginners' course. Every year I honestly give some new books a fair trial, but I have yet to use one a second time. So I go back to the tried and the true. Well, maybe I am already suffering from hardening of the arteries of the brain and have prematurely become a pedagogical ossification, or should it be, an ossified pedagogue.

And the grammars! Those enormous tomes which try in heroic fashion to pour all the facts of German grammar down the throat of the theoretically unresisting student at one swallow. Show me a grammar that makes sufficient distinction between the essential and the non-essential. No, no, the brave effort must be made. So shut your eyes and hold your nose and have it over with. It simply must be done. Why do grammars insist on making students learn from the very beginning forms and rules which they may never see or have any use for if they should continue their study of German for ten years. I cannot go into detail here, but I can assure you that there are things in grammars of which I personally have never made any use after all these years in which German has been my common means of discourse. Furthermore, where is the grammar which makes any appeal to a student's powers of reasoning? German nouns are still, in the manner of thirty years ago, classified according to their physical prowess as strong and weak, the adjective and verb likewise partake of these qualities. This should be assigned to the refuse can and the wastebasket as a relic of some prehistoric age. Why not teach German nouns by some appeal to the learner's intelligence by showing the relationship between the various types, the likenesses and the differences, so that the beginner may always group them together as parts of a consistent entity and not merely as symbols of something strong or weak? Well, what about the verbs? Why sure, they are in the book and that's reason enough for learning them. Even if one insists upon this, why not bring all the forms together at once—say of one verb at least—so that we may have a bird's-eye view of it as a whole. On the contrary, here are two forms in this lesson, a little later on we find a few more, and if we wait long enough we may finally get to the passive. In the grammar which I use for beginners we do the last

lesson in the book at our third or fourth meeting. To give a practical example: when we learn *werden* we learn everything that that verb does (eliminating the future perfect, as in all verbs, as purely ornamental for a beginner, likewise the present, future, and perfect subjunctive); we learn how the future of all verbs in the German language and how the passive and conditional are formed. One thing my students never forget is that all-important verb *werden*. The same method is pursued with the adjective, now spread over three or four lessons, whereas if presented intelligently and not traditionally all information about it may be summed up on one page. This is what I call learning German by the reasoning method. Show me the grammar which takes full advantage of the Germanic element in English, which gives us such a superiority over the teachers of Romance languages, or points to the fact that if a student but knew it he already has a considerable knowledge of German grammar. This is one of the biggest surprises which I pass out to my students. To anyone whose mother tongue is English such phenomena as umlaut, ablaut, hybrid futures, separable and inseparable verbs, perfect participles in *-en*, and the like should offer no difficulty. With the exception of some parts of word order there is really not much that is new in German grammar. Instead of this we are given that curse of our students—the encouragement to identify English words with the corresponding etymological German equivalents, when we should have sense enough to know that this is one of the things we have to fight against—the identification of ‘also’ with *also*, of ‘fatal’ with *fatal*, of ‘impose’ with *imponieren*, and so on down the dangerous list. Again, any book which uses the conjunction ‘either-or’ in teaching a language to a beginner has not recognized the first law of human pedagogy. Students should never be given an alternative for any linguistic phenomenon until one method has become so much a part of them that a little variation is desirable. Rote learning of grammar lesson by lesson, page by page, must be abandoned in colleges if our students are ever to acquire an intelligent appreciation of German.

To turn to the second part of my title on the program, where do you find the truth told about these miserable productions? The impression one gets from American scholars is that they are all members of a mutual admiration society. Not so long ago a piece of pretentiously scholarly work appeared in this country which was

such a collection of inane ideas, ignorance, and lack of a sense of correctness and accuracy that any honest individual should have wished for the earth to swallow him up if he had been pointed out as its author. From mere curiosity I followed the criticisms in the learned journals. Each critic seemed to be attempting to surpass the others in heaping praise upon this production. One would have thought that an epoch-making work had appeared. Only English and German scholars told the unvarnished truth about the matter.

My own respect for my fellow-teachers of foreign languages was given a crushing blow in my younger days. In my enthusiasm I desired to review two texts which had just appeared and which were characteristic monstrosities. In the pride of youth I showed my review to an older professor, awaiting his unqualified approval. He almost had a stroke of apoplexy on the spot. When he finally succeeded in regaining his speech, he gasped: "Why, don't do anything like that! Even if it is true, you will only make yourself enemies!" In my unlimited disgust I tore the review in his presence into small bits and threw them in his wastebasket. Such an effect did that have upon me that I have to this day remained in that obscurity for which my college classmates claimed I possessed a peculiar genius. If that represented American scholarship, I would none of it. Now don't tell me that this is but an echo of the past. That is not so, and you know it. An honest review is rarer than the proverbial June rose. The mutual admiration society is still working on all cylinders.

I have always stood with bared head and in hushed awe in the presence of those inspired individuals who receive sample texts from publishers and then in the next mail tell the latter what a splendid piece of work they have turned out. Anyone who is honest with himself knows that such criticisms are not worth the paper they are printed on and must represent a mistaken publicity idea. For no one, I care not who he is, can judge the value or worthlessness of a text intended for students unless he uses it in the classroom. Who has not had the experience of introducing a new text which looked so promising and which turns out to be a dismal failure? And on the other hand do we not often adopt a book in a sceptical mood only to be astounded at the successful results we achieve with it? Do not classes differ? A textbook that keeps one class on its toes will have a soporiferous effect upon the succeeding

class. Such things as standard courses in which the same material is offered to succeeding generations of students are an abomination to the Lord. I have been requested on innumerable occasions by publishers to give an expression of opinion of a certain text. My invariable reply is that I must wait until I have tested it in class. It is impossible for a teacher to judge a book from the student's point of view without the aid of that student. When I have finally stated my opinion, diplomatic relations usually cease. One publisher—not his agent—told me in my office that it did not make any difference what one gave students to read. They were about as much interested in one thing as another—i.e., not at all. This runs contrary to my own experience. I once argued almost all night in the smoker of a sleeper with a very attractive publisher's agent on the subject of what I in the surroundings called rotten vocabularies. His final statement was: "Why, I can always get some one in New York to make a vocabulary for fifty dollars!" Is it any wonder that our books are what they are? As I expressed it to that same individual with regard to one of his own books, they are representative of a lamentable ignorance of German. And yet we parted the next morning the best of friends.

I shall ask you only to bear with me until I show by just two examples what this kind of reviewing leads to. Of the book mentioned above as dealing with children, the reviewer claimed that the vocabulary was excellent. The other instance concerns a new book which I tried out last year. Its first reviewer stated that the proof reading seemed to have been very carefully done. Note the verb—"seemed." In that same book I stopped counting after I had noted close to one hundred mistakes in proof reading, distorted text, and misstated titles. The latest review of the book devotes three-fourths of its space to a discussion of the introduction and but a few lines to the more important elements of the work—and the statements in these few lines are mostly wrong. Why did the three reviewers attempt to review something intended for class work without making a practical laboratory test? Imagine praising soap from its appearance, its wrapper, or its scent, without washing with it! And yet this is exactly what most modern language text reviews represent. Oh, for the regeneration of the old-fashioned German scholar of an earlier day! We need not impugn motives or descend to personalities as he did, but let us at least hope that the

day will soon dawn when we shall be able to clear the atmosphere of that damnable and smug hypocrisy which is the curse of our profession. Coleman reports! Bah! Beating the air! What we need is not so much gaseous effusion concerning methods or whether we belong to the reading or direct method side of the house, but rather a thorough housecleaning to rid our modern language structure of those elements which cause us to hang our heads in shame, and then to let in the fresh air of creditable textbooks, honest reviewing, and professional pride, so that we can look the whole world in the face and say: yes, we are members of an honorable profession, one of which we are proud, whose standards we hope to raise so that we may with one voice cry—ring out the old, the corrupt, the hypocritical, the place seeking, the soft soaping; ring in the honest standards of accuracy, thoroughness, and truth!

ROBERT BRUCE ROULSTON

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ANDRÉ GIDE, THE CRITICAL NOVELIST

(*Author's summary.*—The freedom that M. Gide retains in the presentation of his characters, the judgments which are born in us from contrasts of situations, variety and opposition of characters, the multiple aspect of certain characters excite the critical mind of the reader.)

THERE are certain essential things about Gide's life that one has to know if one wishes to understand his work. His father was from Uzès in the South of France, his mother came from Normandy, and he was born in Paris, all of which urged him to say one day, "under those conditions where did you expect me, Mr. Barrès, to take root?" Through birth he belonged to the Reformed Church and was brought up in that closed and puritanical milieu which is the protestant one. Due to Gide's frail health his schooling recurred only in short lapses. Most of his education was received from tutors. His *Rhétorique*, however, he finished at the *Ecole Alsacienne* in Paris, and it was then that he met and became a friend of Pierre Louys. Both young men were already starting to compose some of their work which was published later. Gide's earliest work, *les Cahiers d'André Walter*, appeared in 1891, when he was 22 years of age. The *Cahiers* appeared as supposedly posthumous work, and although Gide had placed a great faith in them, he was disappointed from the first. He had hoped that he would be understood by the public, but he resigned himself to waiting for fame and glory. Fame came to him twenty years later. In the years 1893 and 1894 Gide went to Northern Africa in company with his friend Paul-Albert Laurens, a painter, and we can truly say that this trip was influential on the course of his life. He fell sick, showed some symptoms of tuberculosis, and spent the winter in Biskra fighting the disease. This experience gave to Gide a different outlook on life. It stands at the parting of the ways from his austere youth; the young man had established contact with a new country, strange customs, with people who had a different conception of life, another religion.

In his early years of literary achievement he had been a regular visitor at the home of Mallarmé and had haunted the meetings of the symbolistic group of poets of the time, he had known personally José-Maria de Heredia, Henri de Régnier, and begun a last-

ing friendship with Oscar Wilde, a friendship that withstood the bitter attacks Wilde had to suffer when it was revealed that his attitude towards life and love did not follow the so-called natural bent.

Among the outstanding works of Gide we can mention *La Porte Etroite*, *l'Immoraliste*, *la Symphonie pastorale*, *les Nourritures Terrestres*, *les Caves du Vatican*, *les Faux-Monnayeurs*, and *Si le Grain ne meurt*.

As we look at his books we see them named *récits*, *sotie*, *divers*, and only one is entitled *roman*. André Gide's only novel is *les Faux-Monnayeurs*. One must in this case use the word novel in its absolute sense, a work of the creative imagination, that is to say that Gide has not, as he has in his *récits*, transferred, adapted some characters and events from life. In order to write his novel, we are told in his *Journal des Faux-Monnayeurs*, his diary of the novel, where he got his inspiration and how he went about writing and thinking it. Gide felt the need to write, so to say, a total novel, in which all the experience of life would be contained. One cannot help thinking of *les Thibault*, the work of Roger Martin du Gard, to whom *les Faux-Monnayeurs* are dedicated. The two works were elaborated at the same period, and the two friends offered each other their mutual criticism. A comparison between the two novels would take us too far, but it is interesting to note that in both writers, the protestant element is presented not as in opposition to the catholic element but as a parallel to it. This is rather new in France. Protestant novels have been written, and catholic ones, and many others differently colored, but in these two works what is notable is that catholicism and protestantism are there as only two elements of life. Some of the characters are born catholics and others protestants, and they are thus indelibly marked by the milieu in which they live, in spite of aversions, of revolts of their reason, and even in spite of their "liberation." While Roger Martin du Gard has his characters progress and grow in our mind and our intimacy, gradually, and as his work is much longer, we know them for a longer time. Gide, on the contrary, presents his characters with a certain brutality, in direct light, as we are struck by certain persons that we meet in life. We form a first impression which is rather strong and which is the only one that remains if we do not cultivate the acquaintance or friendship of these people.

But this opinion may change, or alter, or deepen with a greater intimacy and also with the development of the persons, especially if we have to deal with an adolescent whose character has revealed itself only very incompletely as yet.

Gide wished to come as near as possible to the idea of the pure novel which he has exposed in the book by Edouard, i.e., the conflict between reality as it is and reality as we think of it. That is why, since reality is never seen or understood in exactly the same way by different persons, Gide wishes to present it to us several times, under different angles, so that by our effort to "re-establish" it, our interest may increase. For this reason his novel cannot advance rapidly, it is rather a novel in depth, a continuous *mise au point*, a readjustment of the different characters. The book becomes then a very dense work, for nothing in it is indifferent; and seemingly secondary characters demand momentarily as much interest as the heroes (e.g., judge Profitendieu); they come to the foreground, in the place of the heroes or besides them, and for the time being we are fully interested in them, as it happens in life, when we regret not to be able to deepen the acquaintance of someone who has occupied our thoughts for a while. It is then that we feel overwhelmed by the multiplicity of life. But we have to let this go, for our inner self is not vast enough to contain all.

This is also why we experience regret when Gide's book comes to an end. It seems that it might have continued indefinitely. In point of fact where could it have stopped? The characters cannot be the same as life goes on, and it is impossible to embrace the totality and the complexity of a life. This being granted, any section of life may offer a powerful interest.

The main interest of *les Faux-Monnayeurs* is its life. But it is not a mere exaltation of life, as we find in *les Nourritures Terrestres*, for the life of a man is more complex than the life of nature. It is true that the more complex the heroes in Gide, the more they feel attracted by simple, primitive life, represented variously by peasants, by rascals, by children, or by the Arab population of South Tunisian countries.

One of the most curious traits of Gide's writing is the freedom that he preserves in his various presentations. Although he does not ever judge his characters, he places them in certain positions, situations, or contrasts, such as life offers and such as give birth to the

critical mind and develop the critical side of the intelligent man. In other words, Gide does not defend a cause, or any causes, he is not carried away by passions; this is why he is not a novelist in the sense generally given to that word.

Maurice Martin du Gard wrote some years ago in an article which is to be found now in a small book called *Impertinences*, a judgment on Gide which still has a considerable value; for the fact that Gide has written *les Faux-Monnayeurs* since does not alter this appreciation in the main. "One of the most widely spread misunderstandings," says Maurice Martin du Gard, "tends to have us believe that André Gide is a novelist, and also that he changes perpetually and that he enjoys waylaying the reader. Now, he wrote nothing but *récits* (tales) and he always took the trouble of announcing it at the head of his work; and if he writes in the first person it is not a reason to charge to his account everything which the central character says. He is a critic. *La Porte Etroite* is the criticism of a mystical tendency; *l'Immoraliste* of a certain form of individualism, and *la Symphonie Pastorale* is only the criticism of a religious untruth."

Mr. Maurice Martin du Gard might have added to this *les Caves du Vatican*, sub-titled *sotie*. Now a *sotie* was a sort of dramatic play, very popular during the fourteenth and fifteenth centuries in which all or almost all the characters were supposed to be crazy. It was founded on the idea that this earth of ours is the kingdom of madness and folly. It was not so different from the *farce*, except that the element of general lunacy permitted the characters to pronounce more freely, abundantly, and directly all sorts of cutting judgments against their contemporaries, and to make of the drama a vast political and social satire.

In *les Caves du Vatican* Gide's critical mind indulged in such a satire, a satire as many sided as the mind of Gide himself, for the atheists as well as the pious are exposed to the clear beams of his analysis. The very foundations of social morality and social hypocrisy are sapped. The central character, Lafcadio, he whose lack of traditions, illegitimacy, health, and adventurous spirit seemed to be placed as a judge or at least as a foil to the rest of society, is not spared either. He dared go to the logical end of his acts when he killed the colorless Fleurissoire. But how out of proportion is such an act with the spirit of Lafcadio. And, besides,

Lafcadio cannot be wholly consistent even though he has rejected all bonds, all pretense at morality. He thinks of giving himself up to the police, because Protos, a man guiltless of this crime but guilty of a great many others, is indicted for the murder.

And so it might be argued that the whole social structure topples for lack of a moral basis. But such is not Gide's thesis, for it is upon the catholic faith and christian morality (deformed evidently and narrowed) that most characters have established their lives. The atmosphere is stuffy, close, unbreathable; the only gust of fresh air comes with Lafcadio, the heathen.

La Porte Etroite is, largely speaking, the exposition of a mystical state of mind which little by little leads to the rejection of happiness, the "de-formation" of the fine and delicate mind of Alissa, the struggle of a noble soul, fighting against her own happiness and love because she feared that this love and this happiness might become, especially for the man she loved, Jérôme, an end in themselves and might stop his progress to perfection. This struggle was grievous, for Alissa had a passionate soul and she loved Jérôme in God, but she loved him also as a man. So that on this narrow path where two cannot walk abreast, she broke her body and heart in order to reach the narrow gate.

Although we feel that she had at the end the foretaste of a radiant joy, there is that in the book which points to the uselessness of such a sacrifice. Never is there a word said to that effect, and the book is indeed sad and beautiful, but it seems that the critical mind within us receives a certain excitement from Gide's book through the opposition of characters, an opposition which, strangely enough, manifests itself only in silence, but which affords us the opportunity of looking at a situation from at least two or three angles. It is the strength of Juliette, her true sacrifice, her acceptance of a commonplace and useful life, her courage in bearing children and in deliberately burying her passion for Jérôme, that affords the contrast. However, the contrast is not forcible enough to destroy the balance of the book, and Alissa remains an understandable and fine character whose thirst and passion for sacrifice surpass at times everything else in the book. It is only on second thought that we think of its futility.

L'Immoraliste might be said to present the question from the other end. For the immoralist, Michel, is he who little by little has

sacrificed everything to himself. It is the drama of the fulfilment of self, in life, not as regards material things, but regarding all the sensations of life. Marceline, Michel's wife, despite the care he takes of her and the tenderness he offers her, is sacrificed to him. And when we look fundamentally at life we perceive that in all associations, it is rare that one or several are not sacrificed to the stronger. By the weak is often meant those that are the most delicate, the most principled, and the most moral; because those who have not dared reject moral constraint cannot fully realize their own self and cannot come into close contact with those who might have helped them to do so. Placed before this dilemma, the stronger are those who choose themselves, seeing unequivocally (especially if they feel real value in themselves) as much justification in this choice as in the less egocentric alternatives.

The satire in this *récit* arises partly from the figure of Ménalque, who destroys in us a certain sympathy that we might have felt for Michel if he had not had recourse to so many half-measures in striving for his ideal: self-realization. But especially does it arise from the silences of Marceline and from the balance of situations. For in the beginning when Michel was dangerously ill with consumption, it is his wife's love and faith which saved him from death and brought him back to health. In a like manner, when Marceline has caught the disease from her husband and is wilting away, he surrounds her with the best of cares, but his individualism does not permit to him the love and faith that his wife had given him. There is an abstract inhuman curiosity in him as he follows the progress of the disease in Marceline. Instead of the faith that he could read in her eyes when he was on his sickbed, she now reads his thoughts and she is afraid of them; because the progress of his individualism has left place for no other thoughts but those that must do away with the weak, thoughts as merciless and innocent as nature. He has now turned to life and health, and to the instincts that are most spontaneous for the expression of his self. He wants to renounce nothing. As he looks forward for more life, he has come to consider instinct as its purest expression. The worst instincts seem to him the most sincere, since they are most unadulterated.

La Symphonie Pastorale is the work in which his satire is at once the most poignant and the most subtle (unless it is in his

l'Ecole des Femmes, but we cannot consider all of Gide's books). This is the story of the passionate if platonic love of a pastor for a young girl, Gertrude, a protégée whom he has drawn up from the lowest depths of ignorance and filth. One can say that he has created her, for she was blind and scarcely able to talk when he took her in. With infinite patience he has taught her, he has called to life a soul of great delicacy and taste. His recompense is that she loves him and that he loves her. One can easily see what a fine example of christian charity such a story could represent. In point of fact the worthy pastor thinks that he does offer such an example. But his solemn ecclesiastical tone becomes slightly irritating, he is totally devoid of any sense of humor; the humor comes in the irony we feel in the pastor's total blindness at his own sentiments for the young girl, when they are evident to everyone around him. However, even at that it might be a touching story. But the critical demon of Gide has placed by his side his family, his wife especially. She says not a word about all this, unless covertly, and goes about the hard tasks of caring for the numerous family, Gertrude included, and of making both ends meet. Spiritually, the wife may seem somewhat of a dead weight at first, but gradually we become aware that she is full of common sense, and also that there must be on her face some sadness, a little bitterness, a tinge of irony. The love of the husband has gone to an ethereal creature, but meantime the wife bears all the responsibilities, which she accepts without revolt. It is a drama, and a most subtle one, brought on by a love that calls itself spiritual, charitable. But there is also a more evident drama: Jacques, the son, is in love with Gertrude; the father has forbidden this love for every sort of reason except the real one. And because of this the pastor will lose the creature he loved best: Gertrude through death, and his son just as irrevocably, for he becomes a monk.

Thus, while the satire or critical spirit in Gide is never direct, it penetrates you, envelops you, it is contained in the atmosphere of the books, it is scattered, distributed among the different characters, not concentrated on one. This is all the more curious since in several of his characters, Gide has put a great deal of himself, slices of his life, events of his life, his tendencies, self-analysis, such as Edouard of *les Faux-Monnayeurs*, Michel of *l'Immoraliste*. But as Gide wrote in his *Journal des Faux-Monnayeurs*, it was

easier for him to make a character speak than to express himself in his own name; all the easier that the character differed more from him. In writing his novels he had no respect for his own opinion; he no longer was a single individual, but became several. The thoughts, the emotion of others inhabited him, he abandoned the place of honor to them.

Thus he placed himself in the best position possible for a critic; the critic is the one that can understand all; a preconceived idea, a strong principle would hinder his understanding. He is not a moralist, for the moralist takes sides. A critic like Gide is most diverse, for, as all his characters are living, each is justifiable in his own eyes, in our own, and in regard to life. Despite its complete lack of violence, criticism in Gide exists, but it is left for us to give it the quality and strength we wish. Gide will never become indignant with a few of us against his own characters, and neither will he mind the indignation of those few who will rise in virtuous wrath at the flouting of their principles. As for Gide, it is not principles he started from, but from sympathy with life and men.

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SOME TRICKS OF THE TRADE

(*Author's summary.*—Methods of creating the surprise element which will help to keep students alert throughout the class hour.)

IN spite of the number of excellent articles on devices, in spite of the progress and work books available, and the varied exercises provided in grammars and readers, there is still reason to discuss a matter of utmost importance to teachers, particularly prospective teachers. This matter is, the way to employ these varied exercises with the maximum of class interest and attention.

In a previous article (*Multum in Parvo*, *Modern Language Journal*, March, 1932) I endeavored to point out the insistence upon focalization and repetition that underlies all these exercises and makes even the most elementary and apparently insignificant of genuine practical value. Devices typical of the recent grammars and work books were presented. These provide focalization and drill lightened by variety sufficient to prevent monotony.

But there is still another element which was not touched upon and which may be a valuable contribution. This is the surprise element. True, the very variety of the exercises lends something of the unexpected and the novel. But if the teacher conducts the work from the book even the most skillfully varied drill may fail to hold the attention of the class. Of course by hit-and-miss, surprise selection of those to recite, the teacher may create suspense, but it has seemed to me that there is another way which has been even more effective in class experience. In conducting the teacher's course and discussing methods of presenting this or that lesson I have been surprised by the prospective teacher's dependence upon devices and neglect of individual ways of capturing attention. To correct this I tell them of a procedure which may or may not be original but which has at least the merit of having been tried and not found wanting.

The basic principle is, do *not* use the book all the time. That is, the student's book should be closed and the teacher should conduct much of the work orally. This causes the teacher to take more part in the recitation and detracts from the total amount of student recitation, but contributes sufficient suspense and curiosity as to what will be next to more than offset the loss in total student per-

formance. For example, to test both vocabulary and the points of grammar of the lesson the teacher may read the French sentences, one by one, rapidly, and call for oral translation. Or, quite the contrary, the English of these sentences may be given and translation into French called for. Similarly, in order not to write the English-to-French sentences prosaically on the board (and then spend the rest of the hour correcting) the teacher may give these, *in French*, for either oral translation or written dictation exercise. All but three or four out of the twelve to twenty sentences of the lesson may be given this way and then the student's attention called to the fact that his exercise has been checked on. Opportunity should then be given for discussion of points which still trouble students.

But too much oral work would be as unfortunate as too much book-following. So, for variety, turn to the French *morceau* and have the students read, both for pronunciation and translation, so that the English will show whether they have really studied the vocabulary and grammar points involved. It is astonishing how frequently students glance over a lesson sufficiently to make a poor translation of the English-to-French sentences and totally neglect the remainder of the material. They will often look up the unfamiliar words in the vocabulary in the back of the book—not even investigating the vocabulary of the lesson.

One value of these varied drills is that, after the oral treatment, the students may be asked to turn directly to the exercise in question to check their performance and see at first hand just what the correct form is. The presence of a definite model, one to which the student can always turn for review purposes, seems to me a particularly desirable thing, and drills planned on the scheme described are calculated to call attention to such models.

Of course in addition to this "surprise" oral work the teacher will employ the various exercises provided, and be able to do them more rapidly and more successfully because of the considerable amount of rapid oral drill already indulged in. When the students have been made to apply the principles of the lesson in "surprise" ways, then the more prosaic following of the printed exercise, which they normally expect to do, will be easy and can be gone through at good speed, and consequently with some pleasure and satisfaction to the student.

This surprise element and stimulation of student interest may

be successfully enlisted in the teaching of French pronunciation. Some spend a number of recitations in drill on the sound of: ai final in verbs *vs* ai *within* a word; au regularly *vs* au before r; the various pronunciations of unaccented e in this or that combination, giving long lists of totally strange and unknown words. Instead, in French texts containing phonetic transcriptions of the early vocabularies, I find it highly satisfactory to teach the sounds of the phonetic symbols, at first ignoring the actual French spellings, and plunge directly into the grammar lessons. From the first the class writes at dictation, translates into English from oral French, and drills over the simple material in as many ways as possible after memorizing the vocabularies of course. Stress is placed on the physiological basis of pronunciation, which is amply presented in teaching the sound of the phonetic symbols. If a student mispronounces, reference is immediately made to the proper symbol given and the physical position that is necessary to produce it. No words are used except those in the actual vocabularies concerned. Students seem to enjoy thoroughly such an approach which, without slow and tedious preamble, introduces them directly into actual use of the language.

Naturally their knowledge is limited and very incomplete, for at first they know only the sound of the symbols. But by a bit of work each day, by consistent inductive analysis, they gradually acquire the information as to what spellings are possible for this and that symbol. And they have this advantage—correct pronunciation is stressed throughout the semester and the sustained analysis of spellings for each symbol, being continued over a long period of time and dealing with their actual vocabularies, gives a lasting and living treatment. The method may seem exactly the opposite of the usual thorough initial treatment, but in my own experience it has given remarkably satisfactory results.

The suggestions offered will not, in themselves, produce wonderful results, as far as achievement texts are concerned, but have proven thoroughly sound in enlisting student interest and in making the class hour a pleasure instead of a thing to be painfully endured. There is nothing so discouraging as to teach with all one's might and main, rushing the class over exercise after exercise, and feel all the while a dead, unresponsive lethargy pervade the group. It gives such a hopeless futile feeling! So, since the tricks of the

trade discussed here have proven useful in actual practice and have seemed to greatly help young teachers, I offer them in print in the hope that they may prove of service to others. They are not original, I am sure, for every experienced teacher must be doing something similar. But, as the proverb puts it, sometimes one fails to see the forest for the trees, by which I mean that the quantity of exercises provided in the texts may cause teachers to fail to allow for the surprise element so helpful in arousing interest. This article simply calls this aid to mind once again.

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MODERN LANGUAGE INSTRUCTION BY RADIO

(Author's summary.—A number of forces are working simultaneously to increase the need for a functional knowledge of modern language in the United States. Some of these forces, such as radio, can be used advantageously in satisfying the need. It appears that American broadcast teachers can profit from European developments where modern language instruction has become one of the most popular subjects on the air.)

A NUMBER of agencies are working simultaneously to increase the need for a thorough mastery of modern languages in the United States. Among these might be mentioned the higher level of education and increased leisure time; improvements in the means of transportation, and phenomenal advancements in communication. These agencies are having the effect of shrinking the size of the world and bringing the various nationalities closer together, thus increasing the need for a functional knowledge of modern languages.

Fortunately for both teachers and students some of the scientific discoveries in the field of communication especially can be utilized also in the mastery of modern languages. For example, recordings, talking pictures, and radio can be used to supplement and augment the instructor's work. Students can listen to dictaphone, phonograph and Blattnerphone recordings, made either by themselves or others, as a means of increasing their comprehension and pronunciation. Talking pictures can be prepared to combine an understanding of a nationality and its language. Radio, also, has several possible uses in language instruction. Formal courses by master teachers can be made available even to the remote areas; and language appreciation can be developed by listening to broadcasts from foreign countries. In various parts of the United States broadcasts in French from Canada, or in Spanish from Mexico or Cuba can be heard regularly over ordinary receiving sets. European short wave broadcasts are frequently picked up and rebroadcast over national networks in this country. Short wave receiving sets and short wave adapters on ordinary sets are fairly satisfactory in picking up foreign broadcasts directly.

Inasmuch as it will be impossible to discuss in a single article all of these various mechanical aids and their many possible uses

in the teaching of foreign languages, the radio alone will be considered. Again, as it will be impossible to discuss all of the various possible uses of radio in teaching modern languages, this article will be limited to a discussion of a few essential considerations in using radio to supplement foreign language courses in schools.

A cursory examination of European radio programs and comments from listeners indicates that modern language instruction by radio ranks high among the most popular broadcasts. The proximity of the various countries with their different languages undoubtedly is an important reason for this popularity. Nevertheless, if the broadcasts had not been well done, it is highly improbable that the radio courses would have attained the popularity that they have. Systematic courses in modern language instruction have been broadcast from certain centers in the United States for years. Satisfactory results have been achieved in most instances, but it appears that we Americans can learn some lessons from our European neighbors regarding the subject matter to be included in the language broadcasts and the methods of presentation.

The British Broadcasting Corporation has been broadcasting modern language instruction for nearly nine years. Since 1929 the Modern Language Committee of the B. B. C. Central Council for School Broadcasting has been planning the language broadcasts. Therefore, the Committee's recommendations as to the place of broadcasting in the teaching of modern languages are worthy of serious consideration.

In their discussion of modern language teaching for beginners the Committee states that

... the special contribution which broadcasting can make to the teaching of a foreign language in early stages is to provide training in the recognition of sounds, and in comprehending the different languages as spoken by educated people in the countries concerned.

The evidence before them suggests that it is not desirable for pupils to follow the printed word while the broadcaster is speaking. The subject-matter cannot be too simple, and the strain of listening should be relieved at short intervals with repetition by the pupil of words, phrases, lines of poetry, and songs. In such lessons, it is held that the broadcast teacher should not translate.¹

Regarding the use of radio in teaching advanced students, the Committee goes on to say

¹ *Broadcasts to Schools*. Broadcasting House, London, British Broadcasting Corporation, p. 23. Annual programme 1932-33.

Similarly, the first function of broadcasting in relation to the teaching of the later stages of modern languages, i.e., to pupils of 16 and over, appears to be the provision of opportunities of hearing a variety of native voices, and of listening to examples of ordinary conversation or to the good reading of selected passages of poetry and prose.¹

A variety of methods of presentation are used by the British. French songs are introduced to create the atmosphere for the French broadcasts. Lectures, dialogues, directed activities, and dramatizations are used by the wireless instructors. Local teachers are supplied with supplementary aids and are encouraged to co-operate closely with the broadcaster.

Similar procedures in language instruction are practiced also by German broadcasters who were among the first to appreciate the importance of proper methods of teaching by radio. Through systematic study and experimentation they have come to the conclusion that radio can be used as a vital force in teaching foreign languages, but that great care must be exercised in the preparation and presentation of the language broadcasts.²

In conclusion, there is a growing need for a functional knowledge of modern language in the United States. The same scientific inventions that have increased the need can be used by educators in satisfying the need. Even though satisfactory progress has been made in certain centers in the United States, it appears that American broadcast teachers can profit from the experience of European broadcast instructors who have made modern language instruction one of the most popular subjects on the air. If the problems involved in teaching foreign languages by radio are to be solved they will be solved by the teachers of modern languages themselves.

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¹ Hans Mann, *Wie weit sind wir im Schulfunk* (Berlin: E. S. Mittler u. Sohn, 1931), p. 35.

OBSERVATIONS ON THE USE OF "HORSE SENSE" IN LANGUAGE TEACHING

(*Author's summary.*—It is a question whether "horse sense," as discussed in a recent article by F. E. Hawkins, will lead all teachers along the same paths. Some of the suggestions made there and certain classroom procedures at direct variance with them may be said by different persons to be based upon good sense. While the present confusion lasts among the theorists and experts, we shall be compelled to solve many of our own problems, but the solutions will tend to vary with each teacher and almost with each student.)

IN AN ARTICLE of some months ago Mr. Frederick E. Hawkins pointed out that the tendency to stress objectives may cause language teachers to overlook the often more important subjectives.¹ He seems to disapprove mildly of certain of the devices of the investigators, such as graphs, counts, tables, and questionnaires, and reminds us of the efficacy of old-fashioned "horse sense." It is the purpose of the present article to point once more to the confusion existing among the pedagogical writers, and to indicate a few of the varying applications of the doctrine of common sense and the inherent dangers.

As recently as 1929 Miss I. L. Silberberg pointed out in this *Journal* the need for experimentation on a truly scientific basis to assist in the formation of a language teaching method, and stated that many of the investigations up to that time had been semi-scientific, if not pseudo-scientific. She concluded that "scientific investigations both into the mental processes involved in the learning and teaching of a foreign language, are not sufficiently advanced to convince us that our conclusions are by any means the last word as to the scientific-pedagogical foundations of teaching modern foreign languages."² In a summary of the article in *Hispania*, Mr. Arthur L. Owen referred to the situation in these apt terms: "The results of one [unscientific but enthusiastic experimenter] are accepted uncritically by another and serve him as a new point of departure upon which he may pyramid a fresh set of conclusions. These in turn are utilized by others and so on *ad in-*

¹ "Using 'Horse Sense' in Teaching," *Mod. Lang. Journ.*, xvi, 306-309.

² Miss I. L. Silberberg, "Scientific Pedagogical Foundation of Teaching Modern Foreign Languages," *Mod. Lang. Journ.*, xiii, 376-392.

finitum. Anything that calls itself experimental tends to be accepted at its face value by inexperienced teachers."³

Elsewhere in *Hispania*,⁴ in his summary of an article by F. Spencer⁵ which treats in amusing style several time-honored devices, such as translation, which may be unscientific but which seldom fail to pin the student down to his ignorance and at the same time bring his teacher into the secret, Mr. Owen writes: "This . . . article . . . is . . . characterized by admirable common sense and a pleasant absence alike of technical jargon and of the arrogant manner which sometimes accompanies it," a most appropriate rebuke administered to those who employ highly technical language with the effect, if not the purpose, of concealing matter that anyone of ordinary intelligence could readily understand if stated in plain English.

Educational investigators at times remind us that opinions, no matter how good, nor from whom they come, are still only opinions. The implication is that they themselves have the facts regarding our problems, and perhaps a near-monopoly of the facts. In some cases they seem either to be ignorant of the room for error in the procedures followed or to avoid pointing it out to their readers. Factors which are considered constant for purposes of experiment and investigation often are not so in actuality. One is reminded of the young scientist who is convinced that he has shown something conclusive when his experiments turn out as expected, but who otherwise looks for his error. In other cases the reports reveal that the weight of evidence against the conclusions reached is almost as great as that which "proves" them. In such circumstances might not experts of different beliefs reach different conclusions?

At times an attempt is made to ascertain the *status quo* by striking an average of the practices prevailing in widely separated sections of the country under highly varied conditions. The norm thus reached supposedly represents satisfactory performance, and there may be no hint that the general or average practices should be improved. With the educational world in something of a turmoil as a result of the influx into the schools of great numbers of poorly prepared students, in some instances of low mentality, it is

³ *Hispania*, XII, 320.

⁴ XII, 417.

⁵ "On Getting Things Learnt," *Modern Languages*, x, 5.

strange that the investigator should consider existing conditions sufficiently stable for significant experimentation.

Mr. John Van Horne has referred in these pages to the fact that many teachers "do deplore and even execrate the present tendencies, but only in private conversation and seldom in print." At the same time he pointed out the difficulty of "discoursing with a people who have hundreds of pages of statistics, curves plotted to meet every emergency, and counts of millions of items upon which to depend." Then, in expressing his personal reactions that had resulted from contact with one thousand odd pieces of linguistic pedagogical literature, he spoke of the closing years of the nineteenth century as "a sort of Golden Age of simplicity, an idyllic state wherein one was not asked periodically by some intruder to justify what he was doing." He traces the tendencies and the literature of language pedagogy from these early days when culture and mental discipline were the principal aims, through periods of almost undue concentration first upon various teaching methods and later upon school administration as applied to language work. He is inclined to believe that the latter tendency is disappearing and that culture as an aim may again come to the fore. He concludes: "If this should be the case we should in time to come approach our task with more adequate instruments than the teachers of the last century possessed, thanks to the teaching principles developed in so many (perhaps too many) statements of the last few years. And certainly we shall need all such instruments and more to emulate the best of the old teachers."⁶

It must often appear to the uninitiated skeptic that our skilled investigators know their conclusions from the beginning and merely gather, select, arrange, and juggle evidence in such a way as to nearly or partly prove what they have set out to show. If this should be true, what constitutes, one may ask, the real difference between their "scientific" conclusions and the mere opinions of the misguided or unguided layman of the classroom?

As long as many of the pedagogical studies dealing with our subject continue to prove of doubtful and uncertain value, and at times to annoy by their very style and structure, each teacher must rely largely upon his own good sense and judgment. Most peda-

⁶ John Van Horne, "Ten Years of Modern Language Methodology in America," *Mod. Lang. Journ.*, xiv, 610-617.

gological matter must be read with the view of rejecting the bulk of it and accepting only the small portion of sound advice. It is not to be doubted that in a generation or two the educational experts will be in a position to supply something worthwhile and conclusive. Meanwhile numerous theories and fads will have their brief vogue and pass on, each having made its little contribution.

But common sense is in many ways little better as a cure-all than the conclusions of the experts. Mr. Hawkins recommends certain details of technique which may seem less satisfactory to others than to him.

In translation into English or in the reading and paraphrasing exercise he objects strenuously to the use of even a few interlinear helps, and to prevent their use suggests moving among the students during the recitation. Within the limited experience of this writer *a few* such helps work no harm. Many a good student is constantly annoyed by ten or a dozen common words and expressions which he likes to write in his book occasionally. Then there are the names of uncommon objects or qualities, and words whose English meanings the student has never heard of, and which he knows and the teacher knows need not take root in his brain, for even in these happy days of word-counts and what have you several such words may still occur on a single page. Then we have a small number of idioms, expressions, or difficult passages of which the student wishes to write down solutions for the recitation or for review purposes later on. In all these cases this writer feels that the student may set down a hint if he sees fit, whether it be a mere underscoring, or an arrow to indicate the word order in English, or a few words in the margin or at the bottom of the page. It seems that it should be up to the student to work out his own salvation, and that his little devices, provided he show good results, are none of the teacher's business. A complete interlinear translation is seldom attempted except by the student who either fails or barely passes anyway. Often neither this nor any other scheme will help or hinder him. If the teacher looks at the books from time to time to see that the writing is not carried to extremes, that should prove sufficient. Some good students refuse to put up with too much prying by the teacher, and object to his moving along the rows even if their books are clear.

Is there not occasionally a bit of hypocrisy in the comments

of those who boast that their students are not allowed to write in their books? What happens when a favorite student is discovered to be following the stupid practice? Nothing, usually.

Experiences differ also in connection with the composition exercise. This writer has passed out typed slips containing the English passage to be written on the board in the foreign language (the plan recommended by Mr. Hawkins), has allowed the students to use textbooks at the board without papers, or to use papers without books, or to remain seated and read from their manuscripts or from their books, or to work orally with all books and papers laid aside. The finding is that the way of handling the writing exercise makes no appreciable difference, so long as the teacher sees to it that the student understands the reasons for what he has himself done or copied from the paper of someone else. Many a pretty little girl would much prefer the parrot-memorizing of the reasonably correct French sentences prepared in collaboration with a classmate to studying out the reasons for and the reasons behind what is in them. The student should know what he is doing even if he looks bad doing it.

Several of the plans briefly described in the foregoing paragraph still permit of Mr. Hawkins' reverse process of dictation, namely, counting any word wrong which the student happens to mispronounce and cannot repeat correctly, even though it appears written correctly in his own work.

Textbooks may be changed every year to mitigate the possibility, to which Mr. Hawkins refers, of the use by future classes of exercises handed back corrected or retained by the students and corrected by them. They may be urged to keep the papers together for review purposes. An attempt may be made to cover at least the first-year work so thoroughly that the papers handed down from previous years can work little or no harm.

It is perhaps almost the custom of language teachers to seek justification for anything they want to do on the ground that common sense dictates it. In a sense it does—for them. What is common horse sense to Mr. Hawkins is a departure from common sense to me, and *vice versa*. Each teacher must, in a measure, be his own method, at least until such time as the experts do something more substantial than tell us to make the work easy enough for all to "pass," for to many that seems just about the upshot of most

of the recent discussions. What will work for one may cause another in the same school to lose his position through inability to use his colleague's method with effectiveness. Is not the teacher fully justified in using any method or combination of methods that bring reasonable success in his own case?

The earnest, serious, consistent effort of both teacher and pupil is almost the only essential guarantee of success. Major causes of the mediocre results of some of us may be found in classroom horse-play to arouse interest (in the teacher!), long-winded discussions of European or Spanish American life, history, civilization, customs, attitudes, literature, art and whatnot, or extended narrations of our adventures in foreign lands. All of these are splendid in their place as incidentals to the language course, but do not justify the waste of too much valuable time. Let the teacher employ any method which pleases him, even though it be old as the hills, but, while varying his procedure slightly from day to day, let him work his method with seriousness and a keen sense of his responsibility.

RONALD B. WILLIAMS

Lake Forest College

THE RENAISSANCE OF CATALONIA

SPAIN'S MOST MALADAPTED REGION

I write this not for the many, but for you; each of us is enough of an audience for the other.—EPICURUS

I

IT HAS been interesting to observe how many of the different writers who recently have been informing the American public about the Catalanist problem have omitted, or missed, probably unintentionally, what is most essential for a fair understanding of the problem. They have missed the psychological nature of it.

Nature works incessantly—but Nature also plays. We are taught and trained from childhood to old age to watch Nature at work, but we are very seldom guided to watch her play. This is a serious mistake in education because it is at play that Nature is sometimes most eloquent. Since all of us do not have natural abilities, which, like virtues, are more intense than the acquired ones when we apply them, we should have been taught and we, in our turn, ought to teach our children to learn from phenomenal irregularities, whether they be psychological, linguistic, political, or economic, because they are deep springs of culture if we only care to investigate and understand them.

We language teachers may observe at ease how Nature plays when we detect great foresight and genuine intelligence in the person of a boy, and how she gives ability to read a foreign language to persons incapable of any gray-matter reactions; nevertheless, it is all Nature's play because when she is serious, or rather when she is normal, she does not do that; she does not surprise us so much in her work as in her play. This last trick of robbing dull people of whatever little ability to think they might have had before they acquired the ability to read a foreign language is so common in some groups of students that I sometimes wonder if it may be Nature's way of making us respect and uphold our vocations when she is at odds. She seems to have such definite plans made about the ones who should be called and the ones who should be chosen for some branches of learning, that the echo of the prophetic question, "What does it profit a man to gain the whole world if he lose his soul?" should not be an echo, but a voice.

II

This familiar but neglected phase of modern psychology in considering natural abilities in matters of learning is mentioned to the reader in order to suggest that, perhaps, many of our modern problems that we attribute to economy, politics, education, and what not are made so difficult to solve because we disregard, forget, or ignore that Nature commands most imperatively when she plays.

One of her master tricks is to supply a maladapted life with plenty of excuses for misbehavior. It does not matter whether that life be the one of a nation or that of an individual for the purpose of our study—because the result is just the same. This marvelous trick of Nature should never be forgotten when we try to understand idiosyncrasies of a maladapted individual or submerged nations or the behavior of national minorities.

III

The region of Catalonia may be considered a submerged nation as Ireland, Flanders, and every nation that once upon a time had a language with which it could address the world directly without the necessity of being translated. The necessity of being translated to the world is the tragic nucleus of the problem. The fact that the political phase of it has vanished by granting that Spanish region autonomy—a move intelligently and graciously made by the present government of the Republic of Spain—does not alter the essence of the problem, which is a longing for the world's recognition of Catalonia's personality—a personality that poor Catalonia is not able to reveal to the world because of the sad fact that fate, in the shape of language, balks her in that most cherished wish.

This is the plight of the Catalanist, the man who belongs to the maladapted Spanish minority, who promoted the Catalanist movement in the city of Barcelona—the sieve of every province of Spain—immediately after the loss of the Spanish colonies. It was a typical reaction of mob psychology, that one may always witness in heterogeneous groups of people properly prompted by poetical, idealistic, and sentimental appeals. Anything of any importance that has ever happened in the Catalonian region has always had its origin in the city of Barcelona.

IV

The hegemony of the city of Barcelona in the northeast of the Peninsula has existed for fifteen centuries. The Romans made Tarragona a military and official capital, and when Tarragona lost its primacy, Barcelona acquired it as a spontaneous event of the economic and political evolution of Catalonia. In this manner was formed the Catalanian state in the ages of the Christian reconquest. The state had its nucleus in the city of Barcelona recovered in the year 801 by the people of the *Galia Meridional*, today the Rousillon in southern France, having as a leader Ludovico Pío. This Catalanian ancestry is today completely French and the Catalanist is not insistent in reminding France of the history of the Rousillon province because he knows that the answer would be, "And what about it?" But the historical sessions that he has spared France, Spain has heard aplenty. And Spain, not knowing how to say, "And what about it?" has given them autonomy. Barcelona, however, has not been able to bring Valencia and the Balearic Islands into the Catalanist fold, because both Valencia and the Balearic Islands are homogeneous regions and their personalities have never been altered or effaced by the influx from other provinces as has always happened to Barcelona.

I wish to call the reader's attention to the preponderance of Barcelona from remote times. The dynasty of Barcelona was the political instrument that gave unity, stability, and expansive force to the Catalanian state.

One can conceive the history of many peoples without thinking of their capital, but without Barcelona the history of Catalonia could not be conceived. Catalonia has always been macrocephalous on account of its fortunate topographical situation which attracts and absorbs people from the other provinces as light attracts the butterfly.

The Mediterranean expansion of medieval Catalonia was principally due to Barcelona. The modern Catalanian renaissance has had its cradle and center in Barcelona. The mass of its population represents a little more than a third of the inhabitants of Catalonia, and as an irony of destiny, the majority have been born outside of the Catalanian region. Barcelona has 1,005,565 inhabitants. Of these, 462,000 were not born in Catalonia. According to the last

census, this number includes 88,293 from Valencia, 81,368 from Aragon, 30,725 from Murcia, 42,756 from Andalucia, 21,019 from Castilla la Nueva, and 16,593 from Castilla la Vieja. The rest of the residents in Barcelona, also Catalanian citizens, is formed by natives of other places, such as Germans married to Catalonians, South Americans, and others. While Barcelona grows, the rest of Catalonia remains, generally speaking, stationary and in some agricultural centers there has been a retrogression—the macrocephalia, characteristic from remote times, persists, showing graphically the origin of the problem, a heterogeneous maladapted group that history will mention as having given a mortal blow to Spanish unity.

V

The reader will have observed that a Catalanian and a Catalanist are two different persons. The Catalanian is a Spaniard who considers himself neither superior nor inferior to the rest of the Spaniards. He knows that Spain has made mistakes, but he also knows that mistakes are sometimes fateful and he does not hold any spite or rancor against Spain on account of these mistakes. He knows that the Catalanist plight, if it be one, is one of fate, because it is no one's fault that the Catalanian language should have been semi-dormant for so many years, and that the discovery of America should have taken place before the Catalanian renaissance. Catalanian is spoken only by three million people, and the majority who speak it lack the intuitional co-ordination that should exist between speaking and writing a language to make it a natural possession.

The writer is a Catalanian of very long ancestry and is convinced that what has made the Catalanist movement possible has been precisely the hegemony of the city of Barcelona and the lack of a true catalanization of the whole Catalanian region. A Catalanist resents being a Spaniard because he feels Spain is robbing him of a personality. Personality is his sole idea and as the man who possesses only one idea, he finishes by being the victim of it. Although he very seldom admits it to the outside world, he abhors the Spanish language and as an irony of his life sees himself quite often compelled to be a professor of the language and to use it for his most important business owing to the sad fact that the Cata-

lonian language has no international standing. The best actors, as Margarita Xirgu and Enrique Borrás, both real geniuses of the stage, and many others had to go to the Castilian stage to make themselves known. The same thing happened with the glorious playwrights Guimerá, Rusiñol, and Iglesias. The Catalanist unconsciously accuses Spain of all these sad and fateful facts which are the lot of submerged or dormant nationalities such as Catalonia with the Catalan language, Flanders with the Flemish, and Ireland with the Gaelic, which do not have other territories for their spiritual expansion as Spain, Switzerland, and Portugal. By trying always to be something different from a Spaniard, he becomes the victim of what he most fears, for he imitates everybody and everything, forgetting that idiosyncrasies of true personality, manners, national stamp, and style, come from within. The regret for the frustration of that personality that he so wishes converts the resentment into a psychological problem, not into a political one as the world believes it to be. I do not imply that a psychological condition is not as serious as a political problem; I am only trying to show that if it were a political problem, it would have been solved long ago and it would be solved now with autonomy. The Catalanists are energetic people, proud of their *seny* (judgment); when they want something they know how to get it. But perhaps their surplus energy has deprived them of psychological insight.

In this psychological maladjustment, the Catalanist behaves like any maladjusted individual. He claims to have a concentrated personality, which intuitively he misses. Out of this void he accuses Spain, not for the lack of personality, which is the cause of his complex, but for something else: domination, overtaxation, lack of protection, non-recognition of his personality, and so on. The accusation does not matter; it is the psychology of the accusation that one should never forget in studying the problem.

Mr. Menendez in a letter to the editor of the *New York Times* told his readers that "While the political mind of the Catalanist continues, speaking in general terms, in the Middle Age, the economic and social mind is as up to date as anywhere in Western Europe." This statement shows, unequivocally, that Mr. Menendez does not speak Catalanist. He knows the problem only from the outside, and from the outside his statement is exact. It has all the appearances of a political imbroglio, but seen from the inside,

it shows a phase never presented to the outside world. One must be able to understand and speak Catalanian to convince one's self that the economic and social mind of the Catalanist is just as much a reflex of the Middle Age as is his political mind.

VI

In the writings of José Escofet, one of the best thinkers among Catalanist writers, one sometimes detects soul misgivings like this: "We find ourselves, nevertheless, in the first phase which is the pre-occupation to foster Catalanism, that is to say, Catalanize Catalonia, to Catalanize it today so that we can make it Spanish tomorrow." This is exactly the process, but José Escofet, through his sentimentality, mistakes it for a political process when it is only a psychological cure. The day that the Catalanist becomes a true Catalanian, free from superiority and inferiority complexes and fully reconciled to the fact that it is fate and not Spain that has placed the Catalanian language in the category that it has internationally (not philologically), his personality will emerge and the problem will vanish.

We can sense this from other similar soul misgivings of José Escofet. Speaking about the lack of originality and style of the Catalanian he says, "His great facility in assimilating causes him unfortunate improvisations. There is an absolute lack of collective style which makes itself evident in the way people dress, in the conversation, in the work, in the business, in the architecture of the streets, in the habits of expansion and enjoyment, in the conduct of the people who are present at public gatherings, in the most common anecdotes of social and familiar life, in the tone of the humorous publications, in the political satire, and finally even in the way politicians are elected." (From *La Vanguardia*, March 26, 1932.) José Alemany, another writer in the *New York Times*, tells us when he interprets the Catalanists that "they feel very strongly their up-to-dateness in the matter of autonomy." Of course they do, in their lack of insight. One can see their child-like attitude in the naïve statement which Catalanists love to make to the outside world to the effect that Catalonia, having only one-sixteenth of Spain's territory and one-ninth of its population, pays one-third of the Spanish budget. They forget again when they make this statement that if they did pay that much, since they were taxed

by the same percentage as the other regions, this only shows that they produce more than anybody else. The productive states or provinces of any country find themselves in the same plight, but they do not complain because their "political, economical, and social mind is up-to-date as anywhere in Western Europe." One should not forget, in tracing a psychological problem, that to appear is not to be.

The Catalanist is the *homo antiquus* of the Mediterranean civilization. He shows it in his inability to forget his past—a past more poetical than historical. Also, in not grasping the fact that in this new era of thought, it is not where a personality is coming from which informs the world, but rather the direction in which that personality is going.

MARIA G. CORRIOLS

*Duquesne University
Pittsburgh*

ADDENDA TO THE PROGRAM ON PAGES 520 AND 521:

At the German meeting Prof. E. F. Engel will read a paper on "Language vs. Science."

At the Buffet Luncheon the following talks will be heard:

M. René Weiller: "Briand et la paix."

Dr. Hugo F. Simon: "Der fremde Sprachunterricht als Friedens-träger."

Sr. Sebastián de Romero: "España, madre de América."

LA CIGALE ET LA FOURMI
(Suite à la fable de La Fontaine)

- La Cigale, ayant essayé
Sans succès d'emprunter
A la Fourmi
Si peu généreuse,
Eut une fin très malheureuse:
Elle mourut de faim.
Mais le lendemain
La fourmi
En travaillant
Eut un sérieux accident
Qui termina aussi sa vie.
Arrivées devant le bon Dieu,
Elles furent interrogées
Toutes les deux:
—Qu'est-ce que vous faisiez
Sur la terre?
La Fourmi répondit
Alors au Père:
—Seigneur, j'ai le plaisir
De vous dire
Que je ramassais sans cesse
De quoi me nourrir.
Jamais la paresse
Ne m'a tentée
De chercher le loisir.
La Cigale ensuite,
Se sentant très petite,
Dit avec humilité:
—Il faut avouer, Seigneur,
Que je n'ai pas travaillé chaque heure.
En effet, j'ai eu le tort
De jouer et de chanter jusqu'à la mort.
—Vous savez faire la musique?
Voilà ce que Dieu réplique,
—Anges, une harpe pour cette personne,
Et que les cloches célestes sonnent!
Cigale, aux autres vous avez fait plaisir;
Vous avez gagné votre loisir.
Quant à la Fourmi, qu'elle s'en aille
Recommencer son travail.
Je crois qu'elle aura ramassé
Une suffisance dans l'éternité.
MORALE: Il y a une récompense
Même pour celui qui danse.

SIGNHILD V. GUSTAFSON

Springfield, Massachusetts

Notes, News, and Clippings

IF the slogan PATRONIZE OUR ADVERTISERS ever meant anything, it does today. Without the income derived from our advertisers, the *Modern Language Journal* would not find it easy to make ends meet around a journal of 80 pages. It is therefore with more than usual insistence that we urge upon our subscribers to give preference to our advertisers whenever that is consistent with good educational policy—and it should not be difficult to justify such patronage, for among our advertisers are the best-known and most conscientious publishing houses. The second step is important too. Let our advertisers know that you saw their announcement in the *Modern Language Journal*. We urge this upon you in all seriousness for these are the days when advertising appropriations are scanned most carefully and the pros and cons of various media are weighed in balance just as accurately as possible. The staff of the *Journal*, and the officers of your Federation, will appreciate your co-operation in their efforts to maintain the *Modern Language Journal* at a high standard during these trying days.

THE ANNUAL GATHERING of the Central West and South Association of Modern Foreign Language Teachers will be held in Chicago, April 28 and 29, at the Drake Hotel. Thanks to the assistance of an able and devoted Executive Committee and to the co-operation of prominent educators and foreign representatives, a very interesting program has been arranged, which though not complete in all details, may be announced as follows:

Friday, April 28—3.30 P.M.

Meeting of the Executive Committee

6.30 P.M.

Buffet dinner

Scenes from a French comedy, presented by French actors of the International Theatre, under the direction of M. Georges Cauuet.

Talk in German, Professor Albert W. Aron, University of Illinois

Talk in Spanish, Professor R. Brenes-Mesén, Northwestern University

Spanish Songs, sung by a Chicago artist.

Saturday, April 29—9.30 A.M.

Annual Business Meeting

10.15 A.M.

Address: "The Dilemma of the Modern Language Teacher," Professor A. R. Hohlfeld, University of Wisconsin.

Address: "The Position of Modern Foreign Languages in the Educational Program of Today," Professor Henry C. Morrison, University of Chicago. Discussion.

12.30 P.M.

Buffet Luncheon

Talks* will be given in their respective languages by our distinguished guests: M. René Weiller, French Consul, Dr. Hugo Simon, German Consul, Señor Sebastián de Romero, Spanish Consul.

2.15 P.M.

Department Meetings

French: Chairman, Prof. Stephen H. Bush, Univ. of Iowa. Discussion of the report of the Committee on Vocabulary, Prof. Jas. B. Tharp, Chairman.

German: Chairman, Miss Thea J. Scherz, Francis W. Parker School, Chicago. Two papers. Discussion.

Spanish: Chairman, Prof. S. N. Treviño, Univ. of Chicago. Paper by Prof. Julio Del Toro, Univ. of Mich., and one other paper. Discussion.

Complete details will be given in the announcement which will be mailed as widely as possible in the territory of the Association about April 12.

RUSSELL P. JAMESON, Oberlin College, *President*

ELLEN DWYER, Evanston Township H. S., *Secretary-Treasurer*

THE WINTER MEETING OF THE RHODE ISLAND GROUP of the New England Modern Language Association was held on Saturday morning, December 3, at Brown University, Providence. The program was: Professor Hans Kurath, Brown University, "The Importance of Phonetics and Historical Grammar in the Teaching of Foreign Languages"; Professor Robert H. Williams, Brown University, "Problems in the Teaching of Conversation and Composition in Modern Foreign Languages"; Mr. Frederick E. Hawkins, Gilbert Stuart Junior High School, "The Teaching of Modern Foreign Languages in the Junior High School." At the luncheon following the meeting Judge A. A. Capotosto and Dr. A. Farmer, visiting professor from Grenoble, spoke.

The following are the officers for 1933, *Chairman*, Professor A. de Salvio, Brown University, Providence, R. I., *Secretary*, Alice C. Kelly, Hope St. High School, Providence, R. I.

ALICE C. KELLY, *Secretary*

THE EASTERN MASSACHUSETTS GROUP of the New England Modern Language Association held its annual lunch and meeting at the Hotel Brunswick, Boylston Street, Boston, Saturday, December 3, 1932. The program was: M. René Brodin, Chapman Fellow at Harvard University, "Quelques aspects de la carrière uni-

* Cf. page 518 for additions to program.

versitaire en France en 1932"; Mme. Maria Pardo, Songs; Mr. Salvador Dinamarca, Harvard University, "Florencio Sánchez, maestro del teatro hispano-americano."

The following officers were elected for 1933: *Chairman*, Max Levine, Public Latin School, Boston; *Vice-Chairman*, Katherine E. Barr, Teachers' College, Boston; *Secretary*, Prof. Carlton A. Wheeler, Tufts College.

THE ANNUAL MEETING OF THE N.E.M.L.A. will be held at Providence, R. I., under the auspices of Brown University, May 12-13, 1933.

MAX LEVINE, Secretary-Treasurer, N.E.M.L.A.

The following amendments to the Constitution of the Central West and South Association are proposed by the Executive Committee of that organization, to be considered and voted upon at the annual meeting in Chicago, April 29:

Amend Article 4, sec. (b) of the Constitution to read as follows:

The President, First and Second Vice-Presidents, Secretary-Treasurer, and the elected representatives upon the Executive Committee of the National Federation shall constitute an Executive Council of which the President shall be ex-officio chairman.

Amend Article 4, sec. (c) to read as follows:

The President and the First and Second Vice-Presidents shall be elected *annually*; the Secretary-Treasurer shall hold office for a period of three years. The State Vice-Presidents shall be chosen by the Executive Council, as far as practicable from nominations made by the affiliated organizations, and shall hold office for one year. The representatives of the Association elected to the Executive Committee of the National Federation of Modern Foreign Language Teachers as provided by the Constitution of the National Federation shall be the President and the Secretary-Treasurer, ex-officio, and two elected representatives, who shall hold office for a period of three years. The President shall serve as representative only during his term of office, the Secretary-Treasurer for three years. One elected representative shall be chosen each year except in the year in which a Secretary-Treasurer is elected. This change in representation shall be made as the term of present representatives expires.

The effect of the changes is to clarify the procedure and put the active officers of the Association into direct contact with the proceedings of the National Federation. It is felt that this will be helpful in both directions. It might be added that the present incumbent of the President's office is not a candidate for re-election.

RUSSELL P. JAMESON, *President*

THE FREQUENCY OF ERRORS in Students' French Compositions as indicated by the College Entrance Board Examinations, a doctoral thesis by Ada Jane Harvey, has just reached us in abstract. The investigation covers the CP.2, CP.3 and CP.4 examinations of

1929, 1930, 1931. In all, 2400 papers were examined. We quote from Dr. Harvey's abstract as follows:

The greatest improvement is found in the use of conjunctions and adverbs, while the least improvement is found in spelling. The third year fails to show improvement over the second year in accents, idiom, negative, nouns, spelling, and vocabulary. Every kind of error found in the second year was also found in the fourth, though not with as high a degree of frequency. Very little improvement is evident from year to year in the ability to spell; words most frequently misspelled are those which somewhat resemble English words but are different enough to confuse the student. Mistakes in using idioms increase as their difficulty grows with each additional year, but increased skill in handling them is also manifest.

It is suggested that particular emphasis in teaching French be placed on the subjunctive; the use of the imperfect and past indefinite tenses; the use of *ce* and *il*, *lequel*, *qui* and *ce qui* (as opposed to *que* and *ce que*); the forms of the interrogative pronoun; use of the demonstrative pronoun; prepositions after the verb; noun gender; agreement of subject and verb; accents; spelling; and the acquiring of a usable vocabulary. In the second and third year there should be additional drill to train in the memory-recall type of work and in vocabulary building, and to eliminate as many as possible of the mechanical errors which arise from unfamiliarity with the words or from lack of concentration. Frequent dictation exercises are recommended, particularly in the earlier years. In the grammatical error group, attention should be given to the learning of the more common uses of the subjunctive, prepositions, and noun gender. The information furnished by this study must, however, be adapted by the individual teacher to the needs of his own class.

LA SOCIÉTÉ DES AMIS DU PRINCE DE LIGNE a entrepris la publication de la Correspondance générale du spirituel maréchal prince de Ligne (1735-1814). Elle a ouvert, à ce sujet, une vaste enquête et elle sollicite l'envoi de photographies blanc sur noir (ou si ce n'est pas possible de copies collationnées) des *lettres du prince* et des *lettres adressées au prince*. Elle sera reconnaissante à tous ceux qui voudront bien lui signaler les lettres dont ils connaissent l'existence. Les frais seront remboursés. Adresser toutes les communications au Secrétaire général, M. Félicien Leuridant, Avenue de Visé, 92, à Watermael lez Bruxelles, Belgique.

In *Hispania* for February-March 1933 (xvi, 1) we find an article that every language teacher should read: *Sound Teaching and Sound Texts* by S. Griswold Morley. Other articles are: Alfred Coester, *The Sixteenth Annual Meeting*; John Brooks, "*Más Que*," "*Mas Que*" and "*Mas! Que!*"; Anita C. Post, *Some Aspects of Arizona Spanish*; Alfred Coester, *Maelstroms, Green Hells, and Sentimental Jungles*; Walter V. Kaulfers, *Spanish for Social Intelligence*; Leavitt O. Wright, *Things to Omit from an Elementary Spanish Grammar*; Marion J. Hay, *Informal Glimpses of Don Miguel de Unamuno*; S. L. Millard Rosenberg, *El Idioma de Cervantes*.

IN the January *German Quarterly* we note: J. W. Eaton, *Goethe as a Guide to Living*; Florence E. Schmale, *Some Approaches to German*; Theodore B. Hewitt, *The Content and Administration of the Intermediate Course*; F. W. Kaufmann, *Some Experiments in the Advanced Practice Course*; W. C. Decker, *What Shall we Read?*; Edmund K. Heller, *New German Textbooks, 1928-1932*. Appended to Professor Decker's article we find a list of German words and expressions met in reading modern texts but not found in the average dictionary. Teachers of German will find much of interest in this list.

THE GERMAN QUARTERLY for March offers its readers: *Frequency List Problems*, Curtis C. D. Vail; *Friedrich Gundolf*, Paul J. Mange; *Reading for Comprehension and its Testing*, Peter Hagboldt; *A Suggested List of 1000 Active German Words*, Otto P. Schinnerer and H. G. Wendt; Reviews; Notes and News.

OREGON FOREIGN LANGUAGE JOURNAL, Vol. I, No. 1, February 1933, has just reached us. This is the organ of the newly formed Oregon M.L.A. This first number is made up as follows: *A Needed Tool for The Scientist*, H. P. Barss; *A Comprehensible or Comprehensive Elementary Grammar?* Leavitt O. Wright; *The National Meeting of the AATS*, Wilna A. Manly; *The Reading Aim in Modern Language Teaching*, Mrs. Alice J. Casebeer; Editorials; Personalia.

HOLIDAY COURSES IN EUROPE 1933, a booklet compiled by the League of Nations Institute of Intellectual Co-operation, lists all the educational institutions of Europe which are offering summer courses in 1933. The information is brought together under the following headings: (1) where held; (2) organizing body; (3) date; (4) subjects of institution, program; (5) certificates and diplomas awarded; (6) fees; (7) facilities for travelling and residence; (8) additional information. An index of subjects on pp. 58-59 enables the reader to compare the offerings of various institutions. In all, 155 institutions in 99 localities are listed. This pamphlet which is replete with valuable information may be obtained in U. S. A. only through the World Peace Foundation, 40 Mt. Vernon St., Boston. The price is 50 cents.

SUMMER COURSES ABROAD, a booklet issued by the North German Lloyd and available gratis (address 57 Broadway, New York City), lists briefly more than one hundred summer courses in eighteen different European countries, giving place, dates, institutes under whose auspices the courses are given and the subjects of instruction. Naturally the material presented here is much less detailed than that in *Holiday Courses in Europe 1933*.

THE ALLIANCE FRANÇAISE announces its 39th annual summer session. For full information address the Alliance Française, 101, Boulevard Raspail, Paris (VI^e).

THE SIXTH ANNUAL HOLIDAY COURSE, a summer school for foreign students in Copenhagen, is announced for August 1-30, 1933. Particulars may be obtained by addressing "Feriekursus," Frederiksholms Kanal 26, Copenhagen K, Denmark.

The GERMANISTIC SOCIETY OF AMERICA announces a German Study Tour which will be arranged and carried through in co-operation with the Institute für Ausländer of the University of Berlin. For details address Dr. John T. Krumpelmann, St. Stephen's College, Annandale-on-the-Hudson, New York.

SABBATICAL YEAR IN SPAIN. Prof. S. L. Millard Rosenberg of the University of California at Los Angeles sailed for Spain March 6 on the S. S. *California*. His address will be: American Consulate, Madrid.

THE DEPRESSION appears to have affected education in the United States more than it has the schools of approximately 40 foreign countries, according to reports received in the Federal Office of Education by Dr. James F. Abel, chief of the foreign school systems division.

CONSTITUTION OF THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

I. The name of this organization shall be the National Federation of Modern Foreign Language Teachers.

II. Its object shall be the promotion and improvement of modern foreign language teaching throughout the United States by drawing together in mutual helpfulness all the organizations working toward this end; by the publication of *The Modern Language Journal*; and by such other activities as may seem desirable.

III. Members. The Federation shall be composed of associations of teachers of modern foreign languages, state, regional, or national. There shall be two classes of member-associations, regular and affiliated.

a. Regular member-associations shall be (1) charter members; (2) associations accepted on the basis of 300 paying members number subject to revision by Executive Committee; (3) National Foreign Language Associations admitted on other basis than that of members, and limited to one representative of each.

b. Affiliate members shall consist of organizations having less than 300 paying members. They shall have all the privileges of the Federation except representation on the Executive Committee.

c. The following associations are charter members of the Federation: The Association of Modern Language Teachers of the Central West and South, the Association of Modern Language Teachers of the Middle States and Maryland, the New England Modern Language Association, the New Jersey Modern Language Teachers' Association, the New York State Modern Language Association.

d. The other associations, now members of the Federation, are: The American Association of Teachers of Spanish, American Association of Teachers of French, American Association of Teachers of German, American Association of Teachers of Italian, the Pennsylvania State Modern Language Association, the Pacific Coast Federation of Modern Language Associations, the State Modern Language Associations of Texas and North Carolina. Other eligible associations may be admitted by majority vote of the Executive Committee.

IV. Further associations may be admitted by a majority vote of the Executive Committee, which shall fix the basis of their representation.

V. a. Administration and control shall be vested in the Executive Committee, which shall be composed of representatives of the constituent associations, elected by these associations as follows: Association of Modern Language Teachers of the Central West and South, four representatives; Association of Modern Language

Teachers of the Middle States and Maryland, one representative; New England Modern Language Association, one representative; New Jersey Modern Language Teachers' Association, one representative; New York State Modern Language Association, one representative. American Association of Teachers of Spanish, one representative; American Association of Teachers of French, one representative; American Association of Teachers of German, one representative; American Association of Teachers of Italian, one representative. In addition to the foregoing delegates, there shall be in the Executive Committee two seats, to be occupied by the Managing Editor of *The Modern Language Journal* and by the Business Manager of *The Modern Language Journal*, who shall have all the privileges of the aforesaid representative elected delegates, with the proviso that no one member shall have two votes by virtue of being both a representative elected delegate and either Managing Editor of *The Modern Language Journal* or Business Manager of *The Modern Language Journal*.

b. The members of the Executive Committee shall be elected for 4 years, except that the elections to fill vacancies due to resignation or other causes shall be for the unexpired term.

c. The officers shall be a president, a vice-president, and a secretary-treasurer, to be chosen by ballot at the annual meeting.

d. The Executive Committee shall meet annually at the time and place of the Modern Language Association meeting, unless otherwise agreed by the Executive Committee in advance. Notices are to be sent out by the Secretary at least thirty days in advance of the meeting.

e. A majority shall constitute a quorum of the Executive Committee.

f. The duties of the Executive Committee shall be to direct and control the publication of *The Modern Language Journal*, and to take such other measures as are in the interest of the National Federation, including the authorization of the investment of the permanent funds of the National Federation, and the arrangements for representation of the Federation at the meetings of National or International Educational Associations.

g. The members of the Executive Committee may vote through an alternate or by duly authorized proxy.

h. Whenever it shall prove necessary for the Executive Committee to vote on a proposition by mail, the Secretary, in reporting the vote to the Executive Committee, shall tabulate each man's vote under the man's name, in order that there may be no chance for error.

VI. The officers of the National Federation shall be the same as the officers of the Executive Committee and their duties shall be those usually connected with their respective offices.

a. The President and the Secretary-Treasurer shall act as custodians of the Reserve Fund, which must be kept invested in U. S. Government bonds or other securities acceptable for trust funds. This fund shall be increased from time to time, as finances permit.

b. The Secretary-Treasurer shall receive each year from the Business Manager the net profit due to the National Federation from the operation of the Journal, after all charges connected therewith have been paid.

VII. The necessary expenses of the National Federation shall be paid by the Secretary-Treasurer out of the uninvested funds in his possession.

VIII. This Constitution may be amended by the following procedure:

a. The proposed amendment shall be approved by a majority of the Executive Committee.

b. The proposed amendment, thus approved, shall be printed in *The Modern Language Journal* and referred for action to the constituent associations of the Federation.

c. The proposed amendment shall become effective when two-thirds of the constituent associations shall have communicated their approval to the Secretary-Treasurer of the National Federation.

Reviews

- F. BRUNOT ET CH. BRUNEAU. *Précis de Grammaire historique de la Langue française*. Nouvelle édition entièrement refondue. Paris: Masson & Cie, 1933. 780 pp. 60 fr.

The distinguished author of the monumental *Histoire de la Langue française*, now dean of the Paris Faculty of Letters, has enlisted the collaboration of Ch. Bruneau, well known in America because of his recent sojourn at Bowdoin College, in producing a work which is of the first importance for all teachers of the French language in whatever part of the modern world they may be. Less elaborate than Nyrop's six-volume *Grammaire historique*, this *Précis* should lie upon the desk of everyone who deals with the modern language in any of its multiple aspects.

Several important innovations mark this new book. For the first time, in a grammatical textbook emanating from France, we find due space given to the physiology of the French sounds. Excellent diagrams explain the tongue positions and the nature of nasalization and rounding, and the student is everywhere assisted to look behind the conventional spelling and to see in the spoken word the latest fact in its history. A second departure, equally laudable, is the liberal inclusion of material from the great *Atlas linguistique de la France*. Several maps are reproduced entire, with explanatory comment. A great gain in breadth of view is made when the French language is conceived of as something larger than the *langue littéraire*; it is not too much to say that if the authors of the recent *Grammaire de l'Académie française* had had a copy of Brunot-Bruneau before them, their work, which makes so painful an impression of narrowness and incompleteness, would have been vastly different, and vastly more useful to the public.

An alphabetical index of some 26 pages, which might to advantage have been made even more detailed, indicates the wealth of fact and suggestion here made accessible to students and teachers. Professor Brunot's well-known dissatisfaction with the old grammatical categories (see his *La Pensée et la Langue*, 1922) is still acute, but in this abridgment the older terms are generally used, and there is no confusion but rather a gain in breadth which is stimulating.

Recent progress in the Old French field is adequately reflected; it is also a pleasure to observe that the sixteenth century figures not as a period of barbarism but as one of reorganization and fruitful experiment. The present living language is kept at the center of attention, and such interesting titles as *La mort de l'imparfait du subjonctif*, *La mort du passé simple* illustrate the value of the his-

torical perspective for those who would understand their linguistic material and present it to others intelligently.

A few matters of detail: The weakest aspect of the work, in the opinion of the writer, is the effort to include a good deal of Old French without, at the same time, enabling the student to learn that language. A supplementary course in reading is indispensable to the digestion of the facts given here in such profusion. Page 449, the paradigm *pese, peses, pese* is not Old French (as labeled) but rather Middle French; the Old French would be *peis, pois*, etc., as explained on pp. 95-96. After scores of illustrations of the flexional system of nouns and adjectives, what is the student to make of the statement (p. 271): "La déclinaison n'avait sans doute qu'une vie artificielle"? This assertion is debatable; therefore, it is quite out of place in an elementary textbook. Moreover, the illustration (same page) from the *Roland* is not well chosen: the flexion is in fact wrong in the manuscript, but it was not necessarily wrong in the poem. The correct reading was *sis uncles e fedeilz*, with omission of the second possessive pronoun; Rabelais wrote *mon nom et armes*, while even today *mon ami et correspondant* is admissible. An exactly parallel case is *Roland* 2925, where the MS. has the impossible, hypermetric *mes peines et (mes) suffraites*, and all editors omit the second possessive.

T. ATKINSON JENKINS

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GUSTAVE LANSON ET PAUL TUFFRAU. *Manuel d'histoire de la littérature française*. Paris: Hachette, and Boston: D. C. Heath & Co., 1931. 813 pp. \$2.24.

Every one who has asked a class of undergraduates to report on a chapter of Lanson's *Histoire de la littérature française* will welcome this simplified form of the masterly work. The new edition contains all of the original that the ordinary student can absorb; with it as an introduction, the complete work can be approached with profit. A note by the publisher explains the alterations. First, the principle already marked in the original of treating only significant authors has been carried further. Biographies have been expanded and placed in the text, and there are brief analyses of important works. Words belonging to the vocabulary of literary criticism and philosophy are starred and defined in a glossary. This device is invaluable to encourage precise thinking, and one might wish that a few more words, like *nature* and *religion*, often used in a vague sense, had been included. Finally each chapter is preceded by a succinct résumé and followed by a questionnaire. The volume is profusely illustrated and printed on excellent paper. It can be read with pleasure from start to finish. In its present form it promises to become the *vade mecum* of undergraduate students of French literature.

Occasional queries regarding matters of detail arose in the mind of the reviewer: (1) Is it certain that *Le Cid* aroused the jealousy of the cardinal? (p. 187.) G. Reynier discusses the question in detail and concludes that the traditional version must be subject to grave reserves. (See *Le Cid de Corneille*, Mellottée, 1929); (2) Timon (le misanthrope) should be added to La Bruyère's revision of Molière's characters. (p. 265, note 2); (3) Is all new in Fénelon's plan for a *Traité d'histoire* in his *Lettre à l'Académie Française*? (p. 336). How much does he owe to Saint Evremond? And does not the latter deserve more place than he receives in this and most other manuals of literary history? (Cf. M. Wilmotte's introduction to *Saint Evremond, critique littéraire, Chefs-d'œuvre méconnus*, 1921.) (4) "L'essentiel de Voltaire, c'est l'irréligion." (p. 406). Few enlightened readers of today will accept such a statement, and the whole chapter contradicts it, unless religion be taken in a singularly narrow sense. Voltaire appears as one of the protagonists in the evolution of religion. Is he then irreligious? (5) The question posed by the Académie de Dijon is not accurately quoted. (p. 450.) It should read: "Si le progrès des Sciences et des Arts a contribué à épurer les mœurs." Rousseau added the words *ou à corrompre* after *à épurer* and so enlarged the question. In this chapter on Rousseau some consideration of the monograph of A. Schinz, *La Pensée de J. J. Rousseau* (1929) would be welcome. Schinz' investigation tends to modify the traditional conception of Rousseau's thought and to reveal a certain *frein vital* beside the *élan vital*. (6) Among English influences on French literature of the eighteenth century, Richardson surely deserves a place. He is not mentioned. (p. 478). (7) Certain reserves in regard to Victor Hugo, formulated in the original, seem softened. Does the change represent a modification of M. Lanson's views? Formerly it was customary to write the poet's name Victor Hugo; here he is constantly called Hugo. Has usage changed?

These few remarks and queries are, of course, by no means intended as a challenge of the value of the book, which is certainly among the most excellent manuals we possess of any literature. A striking example of the effort to bring it up to date is to be found on p. 604. The Ellénore of B. Constant's *Adolphe* has been, in the past, identified with Mme de Staël, but the most recent research shows that an Irish lady, Mme Lindsay, is to a large extent the original of the portrait. Her correspondence with Constant is published in *La Revue des Deux Mondes* déc. 1930 and jan. 1931. The change is noted here.

BENJ. M. WOODBRIDGE

Reed College

J. G. ANDERSON. *Le Mot Juste, An Anglo-French Lexicon*. New York: E. P. Dutton and Company, 1932. \$4.50.

As its title would indicate, the purpose of this lexicon is to furnish the proper French word for the shade of meaning that the translator has in mind. This is done by giving several definitions of the English word that is to be translated and then furnishing one or more French words or expressions which express in French the idea carried by the word in the given definition, e.g.: Bounty—(manifestation of generosity) *libéralité*; *munificence*, *générosité*; (gratuity, mil. or com.) *don*, *largesse*; *prime*; (fig.) *récompense*; *bonté*. Queen Anne's Bounty = *La Caisse de la reine Anne*.

In such definitions, a comma is used to separate words of approximately the same significance whereas a semicolon indicates a difference of meaning. After the English-French (as for Bounty above), there follows usually a French-English section in which the various English meanings of the French cognates are given, e.g.: *Bonté* = goodness, kindness; attention; civility; favour; good-nature; (high quality) excellence, goodness (of material, of one's case). Other French words, however, than merely the cognates, are defined e.g., *Bourdon* follows *Bonté* and next comes *Bourgeois* which is referred back to under "citizen."

As in all such cases, one is most anxious to know how well the author is suited for the task he has undertaken. We learn the following from the title page: J. G. Anderson, B.A. (Lond.), First-Class Honours in French, Formerly Senior French Master at Merchant Taylors' School, E.C.; Examiner in French to the University of London, the Oxford and Cambridge Board, etc., etc. in the *Avant-Propos*, M. Louis Cazamian, *Professeur à la Sorbonne*, speaks highly of Mr. Anderson and of his efforts to furnish *le mot juste*. We also learn that "M. J. B. Fort, *Professeur agrégé au Lycée de Bordeaux*, read the work in manuscript, put forward many valuable suggestions and added corrections and emendations to make the matter idiomatic and up to date".

To show the author's purpose and his point of view, we quote from his Preface:

If we take one of the larger English-French dictionaries published in this country, and look up any of the following words, we shall probably find only one equivalent given, which will be the word that is spelled like or nearly like the English: *adept* (noun), *amenity*, *agenda*, *persistent*, *pervert*, *personality*, etc. . . . If that is so the equivalent is certainly defective, and in some cases absolutely incorrect.

The grave defects of most bilingual dictionaries of French and English may be given as the main excuse for this publication. In its present form it took shape about eight years ago, when the author began to classify and arrange notes he had been making for over thirty years of words that required special attention owing to their fatal similarity in the two languages. Since then one important and learned work—*Les Faux Amis*—has been published in France dealing with the same subject in a

different way. Unfortunately that work treats only the senses of an English word that the corresponding French word does not have, and thus, presuming a knowledge of French that few English students possess, gives but a one-sided treatment, and ignores the fact that some French words may connote more than the corresponding English ones.

This *Lexicon* aims at showing both sides of the subject by giving *all* the main senses of those French and English words which do not quite cover the same area, and at adding a considerable number of words omitted by its predecessors in print. At the same time the author wishes to express his indebtedness to the authors of *Les Faux Amis* for some remarkably adequate equivalents of English words and expressions. He has also profited by many of the hints given in Professor Boillot's *Le Vrai Ami du Traducteur*.

For whatever shortcomings the *Lexicon* may have in its manner of presentment or in a general way the author takes full responsibility. His aim is to give a practical manual, not an erudite work.

Apparently this lexicon will be a welcome addition to the reference library of the teacher of French. Since it is intended for people of a comparatively advanced degree of knowledge, the failure to indicate the gender of the French words is relatively unimportant.

CHARLES HOLZWARTH

Rochester, New York

ANDRÉ MAUROIS. *Ni Ange, Ni Bête*. Edited by Joseph G. Green. New York: The Century Co., 1932. xxii+181 pp. (122 pp. text).

The name of André Maurois connotes humanized reading, though generally biography. In this edition the student finds the same Maurois, yet in a technique especially adapted to youth. *Ni Ange, Ni Bête* is a novel closely connected with the author's later and better known *Ariel, ou la vie de Shelley*. It is a work by, of, and for youth. Maurois wrote of it: "J'étais irrité contre l'adolescent que j'avais été, et indulgent parce que je savais qu'il n'aurait pu être différent. Je souhaitais à la fois l'exposer, le condamner et l'expliquer." This is a normal reaction of the barely adult and sensitive man to his youth. *Ni Ange, Ni Bête* was the author's second book.

Maurois makes his picture of the youthful and Romantic Viniès quite vital and sincere. He never makes humor of his hero's passionate idealism. He never seems to be superior to his creation. This is better writing than Maurois thinks. It is one type of book which should be put into the hands of college and high-school students. Its story value is high, but its thought value is higher. The student does not *have* to think, but he is provided plenty of nutriment on every page if he can use it.

The reviewer has scanned this edition for the usual editorial

faults: misprints, careless notes, unorganized exercises, antiquated and inappropriate vocabulary, inadequate Introduction. Mr. Green gives little opportunity for criticism. Misprints are so few as to be limited to a stray hyphen in *est-cet*, p. 93, and *bruy-antes*, p. 76. This is quite unusual.

The Introduction is particularly good, since it provides more information than appears in most texts, and it treats the author neither as hero nor as herald of a new psychological dawn. There is a competent Bibliography and a Historical Background which should prove very useful.

Of course, no two people would edit a text in precisely the same way. Personally, I should prefer fuller notes and a more consistent policy of relegating material to footnotes or vocabulary. Such grammatical notes as no. 12, p. 14, no. 4, p. 21, and no. 3, p. 85 are insufficient, while literary note no. 3, p. 21, on Victor Hugo means practically nothing. Biographical or bibliographical data in the vocabulary are sufficient, but meager, e.g., Schubert. Such definitions as *sapeur*, sapper, are of course accurate, but unnecessarily force the student to find an English dictionary—which he almost never does. Interestingly enough, neither *de nor à* appears in the vocabulary, idioms being listed under other grammatical elements. Yet frequently idioms will be listed twice: *prendre en flagrant délit*, *blanchir à la chaux*. Notes might well have been made for *taches bleu vif*, p. 51, and *Il ne lui savait pas tant d'adresse*, p. 72.

The Vocabulary is generally accurate and colloquial, as may be seen under *cabotin*, *cher* and *diable*. There are no exercises, so presumably the text will not be used for slow reading and grammar drill. It would certainly be better than many texts so used now. Teacher and student are expected to concentrate upon the story and the ideas waiting to be exploited. It is this reviewer's considered opinion that if the modern language profession does not encourage the commercial companies to print such texts it deserves the oblivion to which the more secure academic departments would gladly consign it.

WILFRED A. BEARDSLEY

Goucher College

EDITH PHILIPS. *The Good Quaker in French Legend*. Philadelphia: University of Pennsylvania Press (London: Humphrey Milford), 1932. x+235 pp.; 7 illustrations.

Students of French literature should know of this book which can be said to be one of the very best pieces of American erudition of the past years in our field. The high points of interest are of course Voltaire (not only in his *Lettres sur les Anglais*, but in the *Essai sur les mœurs*, in the *Traité de tolérance*, in the *Dictionnaire philosophique* as well), and Vigny's *Chatterton*. But there are sur-

prisingly many others who discussed the English sect in France, as Prevost, Lesage (one of the most interesting, fifteen years before Voltaire); then the "philosophes" especially Raynal; then, on the stage, besides Vigny, we have G. Sand.

The French people were profoundly puzzled for a long time by the contradictory traits attributed to the Quakers and by what seemed to be eccentricities of the oddest sort. They were unable to consider them Christians since they discarded dogmas, and considered baptism as unnecessary; they could not well consider them sane on account of some of their curious customs (their affected plain dress, their using the *thou*, their refusal to remove their hats in sign of respect, their allowing women to preach); but they could no more consider them as *not sane*, because they were so genuinely good. One of the results was that not unfrequently these Quakers or "Trembleurs" were branded as hypocrites, this appearing to be the only way to reconcile so many different statements.

The story is told in a very alert style, from the early episode of James Naylor's entry into Bristol, in imitation of Christ, riding on an ass, followed by a crowd of barefoot admirers throwing branches before him—episode which was used to introduce the subject of Quakerism to the French public; then, passing through the period when their ideas were considered as only another expression of the eighteenth century gospel of return to natural simplicity—as advocated by the "philosophes," by Rousseau, by Bernardin de Saint-Pierre; and finally reaching the "point d'aboutissement" in Alfred de Vigny's *Good Quaker*—"the apotheosis of the Quaker" as Dr. Philips says. This is the notion that has continued to prevail, in France as elsewhere.

Some interesting cuts illustrate the volume.

The documentation is abundant and perfect, as might be expected in a piece of investigation directed by Professor Chinard.

ALBERT SCHINZ

University of Pennsylvania

MOLIÈRE. *Le Tartuffe ou l'Imposteur*. Edited with introduction, notes, and vocabulary by Elliott H. Polinger. New York: Prentice-Hall, Inc., 1932. xxix+198 pp. \$1.20.

Those who lament the relative lack of interest in the French classics on the part of American teachers and students will perhaps take heart at the recent appearance of new editions of several of the most famous works of the seventeenth century. Prentice-Hall's latest contribution to the long list of American editions of Molière is the great masterpiece, *Tartuffe*. In spite of the frenzied battles waged in Paris from 1664 to 1669 over this most popular of Molière's comedies, "one of those damnable inventions intended

to humiliate worthy people and render them liable to suspicion," it has never ceased to please the reading and theatre-going public, and lives on as a glorious example of the "naturalness" and dramatic genius which were Molière's.

The editor of the new publication calls especial attention in his preface to the fact that this is the first college edition that contains a discussion of the findings of such scholars as Allier, Charlier, and Michaut with emphasis on the relations of Molière with the mysterious *Compagnie du Saint-Sacrement*. As a matter of fact, reference to this and other important research is made in another 1932 American edition of the play, which, like that of Professor Polinger, has a vocabulary. In addition to the text, the editor has published Molière's preface of 1669, and also the three *Placets au Roi* of 1664, 1667, and 1669. An introduction, bibliography, notes, and vocabulary give the student ample information and assistance in reading the play. He will find here all the apparatus necessary for a thorough understanding of the play, its composition, and history.

The introduction is unusually complete for a college edition, containing the results of recent years of research by French and American scholars. The notes for the preface, *placets*, and text are abundant. Historical, literary, and political points are explained; grammatical difficulties are illuminated by translations, paraphrases, and synonyms. The vocabulary is very detailed, an attempt having been made to select the "precise meaning of the French word" so that students need not "founder before the multitudinous and varied definitions given in dictionaries." The text follows closely that of the *Grands Ecrivains* series, with slight changes to conform to modern usage.

In general the new edition of *Tartuffe* is a satisfactory and successful piece of editing. The type is clear, the appearance of the volume attractive, the price is relatively conservative, the arrangement is good. The familiar picture of Molière at his writing table from the sketch by Jean-Auguste Ingres is a happy choice as frontispiece. Remembering the adage that "Any fool can be a critic" the reviewer ventures the remark that the volume's weakness, if any, would seem to be a certain prolixity and obscurity, due perhaps to an overstraining for effect. (For example, some third or fourth year students might require an unabridged dictionary to comprehend the note on page 119: "This is the method preconized by Pascal in his opusculé, etc.") The extensive use of cross reference from notes to vocabulary and vocabulary to notes is somewhat awkward. These defects, however, detract little from the usefulness of the work. The proofreading, although not above reproach, has been done with more care than in the case of too many recent American texts. Two suggestions may be offered. On p. 130, note in reference to *que je croi*, the editor might well have added that this old form of *crois* was retained here for eye-rhyme with

moi; similar remark in reference to spelling of *voi* for *vois* on page 132. P. 176, Is so banal an expression as *Il est trois heures et demie* necessary in a classic text for third and fourth year students?

GEO. B. WATTS

Davidson College

ROMAIN ROLLAND. *Un Voyage de Jean-Christophe*. Edited with introduction, notes, exercises, and vocabulary by Frédéric Ernst and H. Stanley Schwarz. Boston: D. C. Heath & Co., 1932. xviii+221 pp. \$1.16.

This eighty-three page selection from the fourth episode (*La Révolte*) of the famous novel is a worthy addition to the growing number of American classroom editions of M. Rolland's works. The story of Christophe's bitter disappointment after his visit to Hassler in Berlin and his joy upon passing the day following at the village home of the old music professor is a very characteristic part of *Jean-Christophe*. Its paragraphs are full of Rolland's philosophy, pregnant with his precepts of spiritual optimism. The episode stands alone, despite its brevity, as a complete and well-rounded story.

This text should find particular favor with teachers of intermediate and advanced classes because of the editors' effort "to provide suitable material, hitherto rarely available, for what might be called a linguistic *explication de texte*." Eighty pages are devoted to the most constructively written notes that the reviewer has seen in an American foreign language textbook. Of particular value to the teacher is the supplementing of word and idiom explanation with lists of French equivalents and of similar or related expressions rendering various shades of meaning. Arranged in eighteen divisions, corresponding to a like number of parts of the text, are exercise-groups immediately following the notes on each division, which are based largely upon them in vocabulary and construction. These exercises, oral and written, ensure the student's familiarity with the numerous variants presented in the notes.

The explanations of the agreement of the past participle (p. 97), of the uses of the imperfect and past definite tenses (pp. 99 and 119), and of the various meanings of *devoir* (p. 101), lack something of the detail that one expects in the treatment of matters of such importance. The introduction and vocabulary are adequate for a text of this nature, although the former should perhaps be supplemented by a brief Rolland bibliography. It is difficult, however, to criticize adversely a textbook of such excellence. The absence of an English-French vocabulary should have the effect of obliging the student to master more thoroughly the vocabulary of the text and notes. This edition, combining an unsurpassed reading text with incontestably Gallic composition exercises, should, in the

hands of a competent instructor, be the means of lifting a third or fourth year class from the doldrums of word-for-word translation and the monotony of ordinary question and answer.

DAVID MITCHELL DOUGHERTY

Clark University

Eight French Classic Plays by Corneille, Molière, and Racine.

Edited by J. C. Lyons and Colbert Searles. New York: Henry Holt & Co., 1932. 609 pp.+vocabulary. \$2.00.

A splendid addition to the literature of school texts has been made by the publication in one volume of eight masterpieces of French classic drama. The carefully prepared vocabulary and the running commentary in the form of footnotes render this group of plays accessible to the student a year or two earlier than would usually be the case. A valuable device is the system of starring words in the text for which idiomatic or special seventeenth-century meanings are given. The book contains an excellent introduction on serious and comic drama, with some explanation of Alexandrine verse. Special sections introduce each author and play. The historical, critical, and biographical material, while bearing evidence of thorough scholarship, is put into clear and stimulating form, calculated to meet the needs of the student who has had the equivalent of two years of college French. The reviewer has used the text in the classroom with gratifying results.

The following comments are offered: (1) The evidence given on p. 21 to disprove Cardinal Richelieu's connection with the Academy's unfavorable decision on *Le Cid* is unconvincing. A letter from Corneille to Boisrobert, December 23, 1637, indicates that the Cardinal's support of the *Sentiments* was sufficiently evident to induce Corneille to abandon his intention of dedicating the printed play to Richelieu, and that fear of offending His Eminence prevented the poet from replying to the Academy (*Gd. Ec. Ed.*, x, 431). (2) Regarding poetic justice in *Le Menteur* (p. 172), it might be well to quote a pertinent passage from Corneille's *Discours du poème dramatique* in which he defends his leniency toward Dorante. (3) The date given on p. 262 for the first performance of Molière's troupe before the king and his court appears to be at fault. The commonly accepted date is October 24, 1658. (4) Some of the doubtful points raised in the section on *Le Misanthrope* are clarified in M. Doumic's monograph: *Le Misanthrope de Molière* (Paris: Mellottée, 1928). This book might well be suggested for reference reading. (5) Although the explanatory sections in a work of this limited scope must necessarily be general, certain broad statements impress the reviewer as objectionable. An instance of this is found on p. 479: "Jean Racine was the antithesis of Corneille in almost every respect." The conclusion of the second paragraph on p. 481

seems to be an over-simplification. Is the question of state of paramount importance in *Le Cid*, in *Polyeucte*? From this same paragraph one might infer that Racine, in criticizing Corneille for historical inaccuracies, was himself free from such practice. (6) Many students of eighteen to twenty years of age will object to the statement on p. 551 that the impulses, motives, and passions of *Phèdre* are "elementary, to be seen in any one, fostered or tempered more or less by heredity, environment, education, and temperament." Some discussion of the Aristotelian theory of *katharsis* might be included in the introduction to this play. (7) The tendency toward familiarity in the definitions of the vocabulary is slightly overdone. "*My gosh*", given as an equivalent for certain exclamations, is a welcome variation from the traditional *zounds*; "*mug*" is acceptable for the colloquial *museau*; but "*stuck-up*" for *guindé*, "*sucker*" for *badaud*, seem rather incongruous. Definitions for these terms should be improved: *conscience, en mesure, servante. Maligne, malin*, should be listed together. The following omissions were noticed: *bénin, égratignure, emplettes, escabelles, essieu, fête,* fracassé, langage,* maréchaussée, pecques*. Errata noted: (1) *Le Misanthrope*, v. 495. Read *jaloux* for *joux*. (2) P. 399. The reference *Act IV, scene 3* should read *Act IV, scene 4*. (3) P. 598. Note 3 evidently gives a wrong reference. Perhaps it should read: *See note, v. 82*.

These remarks are not to be taken as diminishing the value of the excellent work accomplished by the editors. Students will be glad to keep this attractive volume for their permanent libraries.

CECILIA EDITH TENNEY

Reed College

MARJORIE H. ILSLEY AND J. E. FRANCONIE. *Rondes et poésies pour la jeunesse*. Edited with preface, notes, and vocabulary. Illustrations by Helen Jackson Walker. New York: Harper and Bros. xl+143 pp.

This is a delightful little volume of poems and "rondes" which should charm any pupil and his teacher as well. Its purpose is to supply rhymes for French students to read and learn, but, above all, to enjoy. In the preface, the editors express the hope that the poems will first be read aloud in the classroom so that the students may feel and appreciate the music of their rhythm. They confess that several of the little verses have been chosen for their rhythm alone, but wise indeed were the choices, for even with a mere pretty fancy as their theme, they are as captivating as a bird's song or a child's gay laughter. The "rondes" or dance games are played by French children and will certainly interest American boys and girls, beckoning them on to an appreciation of the more serious poetic forms farther on in the book.

The selections are drawn, for the most part, from modern French poets, but a few of the older and better-known authors are represented, such as Victor Hugo, Paul Verlaine, Edmond Rostand, Alfred de Musset, Theophile Gautier. Then, of course, no child's book of verse would be complete without some of the beloved *Fables* of LaFontaine and Florian. The poems are grouped under such headings as: 'Danses et Rondes,' 'l'Enfant,' 'Les Joies,' 'Les Animaux' 'La Campagne, Bois et Ville,' 'Fables,' 'Les Mélancolies' and 'Noëls.'

Most of the poems are simple enough to be read and memorized by students of first-year French, but they are by no means infantile. The notes are splendid, for one sees that they were compiled by a person of poetic taste who furnishes just the right words and rhythm to express the spirit of the line. The vocabulary is complete, including all necessary verb forms, and is very simple and direct, the aim of the authors being, as they express it in a small 'Note to Teachers,' to make it the easiest possible tool to use. Thus the more general meanings of the words are omitted in favor of the translation needed in the text.

The appearance of the book deserves special praise. It is most attractive, with very clear print, and the illustrations are delightful. They are silhouettes and pen sketches and they could scarcely help attracting anyone, young or old, who might open the book.

Altogether this small volume appears like a cool, fresh breeze in the midst of the welter of texts offered generally to French students. One feels that an appreciation of the beauty of rhythm and choice of word in poetry might be developed in the student to carry over into his reading of English poetry and thus be a real contribution to his cultural development.

(MRS.) BESSIE STEELSMITH WILLIAMS

Portland, Oregon

VICTOR HUGO. *Hernani*. Edited by James D. Bruner, New York: American Book Co., 1932. xl+337 pp.

Professor Bruner's edition of *Hernani* might serve as an introduction to Romantic drama. Thirty-five pages are devoted to an account of Hugo's life and works, the theory of the Romantic drama, the versification and language of the play, and analyses of plot and character. These analyses are supplemented by copious notes which contain comments on scenes illustrating characteristic devices of Romantic technique and illuminating comparisons with other Romantic plays both French and English.

It is regrettable that Professor Bruner should have found it impossible to praise Romantic drama without damning Classical tragedy. In the section of the introduction dealing with the theory of Romantic drama he leaves the impression that 1827 was the

beginning of the millenium in the French theater. He fails to distinguish between Hugo's pretensions and his achievements. He dismisses Classical tragedy with half a dozen uncomplimentary adjectives, among which is the contradictory pair "unreal" and "psychological." He makes more specific charges in the notes, where again and again he points out the superiority of Romantic drama. Sometimes it is not clear what he is driving at, as in the following statements: "We see in this passage not the abstract love of the Classical writers, nor their representation of the mere effects of love, but the concrete, real love of the Romanticists." (Note to verses 1018 ff.) "This melodramatic scene of the tocsin, with its striking contrasts, with its concrete expression of deep, passionate love bordering on madness, so seldom attempted by the Classical dramatists, has been generally admired for its touching and tender pathos." (Note to verse 697.) One wonders what is abstract or unreal about the love of Phèdre or Hermione.

Professor Bruner's discussion of versification can only confuse the student. His system of scansion is baffling. He divides every Alexandrine into six rhythmic groups of two syllables each. The reader is further mystified by such notes as the one on verse 429, "Et d'ailleurs, ce n'est point le souci qui m'arrête," in which he states that the "verse stress and the logical stress fall on 'ce'."

KATHERINE WHEATLEY

University of Texas

DE GOBINEAU. *Trois Nouvelles*. Edited by Arnold H. Rowbotham. New York: Harper and Brothers. 1932. xv+276 pp. (text 176 pp.). \$1.00.

This book introduces the student to Gobineau. Reasonably priced, bound in cloth, the edition is most attractive. It offers a comprehensive introduction on the biography and works of Gobineau and short reviews of the three stories presented in the volume, *Mademoiselle Irnois*, *Histoire de Gambèr-Aly*, *Akrivie Phrangopoulo*; finally a short bibliography on Gobineau. The skeletal, but on the whole adequate notes on points of historical, biographical, and grammatical value are incorporated in the vocabulary under the keyword of the passages in need of explanation, as the editor believes that in this arrangement they are "less likely to be overlooked by the student." Practice will show which method the student favors. There are also a few footnotes. The number of grammatical references rather indicates that this book is intended as an intermediate text. However, there is no reason why it could not be used by a more advanced student of Gobineau and the period of French literature he belongs to. Slips in proofreading noted have been reported to the publishers.

TATIANA W. BOLDYREFF

Battle Creek, Michigan

LAMARTINE, *Pages Choiesies*. Edited by Arthur Wilson-Green. Cambridge University Press; New York: The Macmillan Company. 118 pages. \$1.

This little book, about three-fourths prose and one-fourth verse, is a moderately successful attempt to give, in extracts from Lamartine, "the story of his early years, and, in outline, . . . a record of his later life." Of the poems, which the editor conservatively calls "perhaps the chief jewels of his crown," few of the finest are given. There is no critical apparatus, with the exception of very brief explanatory remarks before some of the extracts. At the end, are exercises for oral and written work, and miscellaneous "Morceaux à apprendre par cœur."

GEO. N. HENNING

George Washington University

ALFRED DE MUSSET, *Comédies et Nuits*, edited with introduction, notes and vocabulary, by Hugh A. Smith. New York and London: Harper and Brothers, 1932. Pp. xiv + 278. Price, \$1.10.

The object of this collection, says the editor, is to offer students worthy and attractive reading; and he believes that "the language and vocabulary of the author, as well as his readily comprehended subjects and ideas, make these works of Musset available for any students who have had the equivalent of a good year of college work in French. In fact, despite their high literary quality, these selections offer reading that is easier than half the texts now being read in the second year."

It would be hard to quarrel with anyone who offers such reading to students; for, besides being shrewd, witty, entertaining, socially-minded, and often emotionally profound, Musset is a master-craftsman, a model of elegant, yet spontaneous speech, of clear perception and adequate presentation. His writings may well serve the purpose to which Professor Smith would put them.

The choice of the plays included in this collection is to be commended, and more especially of those which belong to that period of Musset's life when he might have said of himself:

Un jeune rossignol chante au fond de mon cœur. Of the inclusion of the *Nuits*, I hardly know what to say. Poetry rarely, perhaps never, survives the classroom; and I can only hope that the teachers who use this book will not ask their students to *translate* the *Nuits* in class!

One need not agree with all that is said in the introduction to feel that it is adequate, as are the notes and vocabulary. And one may be a whole-hearted admirer of Musset and still feel, as I do, that his plays have been overpraised for their *dramatic* quality. Musset was a master of dialogue, but dialogue does not constitute drama. And it seems to me that it is because they lack a profoundly dramatic quality that Musset's plays have faded some-

what. You need only see *Barberine* (delightful thing when read!) and *l'Avare*, let us say, performed the same evening at the *Comédie Française* to sense what I mean. *Barberine* pleases you, to be sure, but it leaves you with a wistful feeling, a regret for the beautiful and frail things with which time has dealt not too gently; while Molière's play takes such hold on you with its vigor, its reality, its actuality, that you are ready to swear that it was written but yesterday and for the very performance which you are witnessing.

When the book is reprinted, the few typographical errors which have escaped proof-reading can be avoided. On page 128, "faire mettre mes chevaux" may call for a note; p. 234, after line 69, "Laërte" should read "Le Poète." Other slips are immediately recognizable.

ALBERT EDMUND TROMBLY

University of Missouri

LAWRENCE MARSDEN PRICE, *The Reception of English Literature in Germany*. Berkeley: University of California Press. 1932. x+596 pp. \$6.50.

The predecessor¹ of this handsome volume went out of print several years ago. Profiting by the many valuable and honoring reviews received both in this country and abroad, the author has in the meantime given his work a thorough revision, cutting through the secondary literature to the primary, reconsidering every chapter, altering and restyling where necessary. Thus, chapter XVIII (Shakespeare and the German classic dramatists) takes the place of chapter XVII (Gundolfs *Shakespeare und der deutsche Geist*) and chapter XVIII (Shakespeare in the nineteenth century) of the earlier study; chapter VI (Shaftesbury) is altogether new, and chapters XII (Richardson) and XV (Goldsmith), practically new. In the extensive and replete bibliographical part many former entries are discarded as valueless, while others more valuable are added, swelling the number of entries from about one thousand to about twelve hundred. The bibliography was closed in December, 1931.

Altogether, there is a new approach, and the volume is really a book, thus disarming the critic² who wrote, quoting Lessing, "Es sind also mehr Collectanea zu einem Buch als ein Buch." The author, whose modesty compels him to speak of himself as compiler (VII), has told an old story in a new and interesting way and deserves the thanks of every member of the guild. Certainly, his new volume belongs into every Germanic and English library.

HERMANN ALMSTEDT

University of Missouri

¹ *English > German Literary Influence, Bibliography and Survey*. I. Bibliography (1919); II. Survey (1920) University of California Publications in Modern Philology, vol. 9, No. 1 and 2, by Lawrence Marsden Price.

² Willoughby, in *Mod. Lang. Rev.*, XVI (1921) 192-196.

NOËLIA DUBRULE. *Practice Exercises in French* (A Workbook in French). Cleveland, Ohio: The Harter Publishing Company, 1931. 90 pp. \$.40.

This workbook is a very practical and well-organized series of lessons to be used in connection with any French grammar to supplement the exercises of the text whenever additional drill material is needed.

There are 40 units and one subject only is taken up in each lesson. The lesson begins with a *Memorandum* in English on the grammatical point to be studied. This is followed by new-type exercises, easily prepared, quickly corrected either by the teacher or the pupils, and easily scored. The pages are loose and may be kept in the covers or taken out and handed in if so desired. The print is clear and the material is well arranged on the page. The directions are simple and self-explanatory. They are given in English to avoid confusion. There is an index at the back arranged in alphabetical order so that any grammatical point may be taken up whenever needed without following the lessons in the order given. There is also a French-English and an English-French Vocabulary which has been selected from the frequency word-lists of Henmon, Wilkins, Vander Beke, and Cheydleur.

In these days when the teacher is rushed for time and the classes are large these practice exercises with the tests at the back of the book will prove valuable aids to be used either in the classroom or for home assignments. The material is so arranged that it may be used to strengthen weak pupils on any point when needed or it may be used for review for the entire class. The material contains exercises on pronunciation, verbs, idioms, vocabulary, and on most of the grammatical principles of the elementary French course.

The reviewer believes this workbook will be welcomed by French teachers as a real help. It deserves a trial.

Nothing is said about a key to the exercises if there is one, but such a key would make the exercises more valuable for self-teaching purposes.

LILLY LINDQUIST

*Supervisor of Foreign Languages
Detroit Public Schools
Detroit, Michigan*

R. H. LANE. *Simple French*. Longmans, Green & Co., 1932. Text 46 pp. \$.56.

This little book is not intended to replace a grammar. It is a supplement summarizing some facts that experience has proved of value to young students to help fix common constructions and useful expressions.

It is organized systematically beginning with the uses of the

articles. It gives first a brief definition or statement in English then a set of examples in French translated into English, followed by a set of English sentences for practice. In succeeding chapters it takes up: (1) Comparison of adjectives and adverbs; (2) Possessive adjectives and pronouns; (3) Pronouns, personal, relative, demonstrative, and interrogative; (4) Conjunctions, adverbs, prepositions; (5) Common verbs; (6) Uses of present and past tenses; (7) Useful rules and things to remember. Lastly, it contains a couple of short model compositions in French and a couple of English passages for translation. There is an English-French vocabulary at the end. The entire booklet covers only 59 pages. It is neatly gotten up and is easy to handle.

No two persons are going to agree on the material that should be included in a book of this kind. The reviewer believes that the book errs in being too concise for the untrained pupil and in taking for granted the understanding of a principle from a mere example. For instance, under the definite article "Nous jouons le samedi—We play on Saturdays." Nowhere is anything said about the use of *samedi* without the article. Examples of the omission of the article are too few.

Under *Partitives* something should surely be said to explain this example given: "J'aimerais beaucoup *du* pain que vous avez apporté," in contrast to "*beaucoup de* pain." Pupils will not draw their own conclusions from just one example with no explanation.

This material was prepared by a teacher in England for a private school where apparently the grammar-translation method is in vogue and where this material might prove helpful. Since the reviewer is entirely out of sympathy with this type of material as a teaching device in elementary courses she is loathe to question its value, but she believes the newer type drill material and exercises being used in so many schools in this country are better suited to our methods of teaching.

LILLY LINDQUIST

Supervisor of Foreign Languages
Detroit Public Schools
Detroit, Michigan

GABRIEL BONNO. *Lettres Inédites de Suard à Wilkes*. University of California Publications in Modern Philology, Vol. xv, No. 2, pp. 161-280. Berkeley, California, 1932.

Between the fiery Wilkes, the English reformer, and the genteel Suard, the French journalist, there existed a fast friendship lasting from 1763, when they met *chez* d'Holbach, until 1780, when the War for American Independence brought a halt to their correspondence. Throughout the 57 letters, one fact stands out, and Suard himself aptly states it to Wilkes as follows: "Vous n'avez

point dans votre ward de champion plus zélé que moi." An impression is thus created which is, perhaps, misleading. Despite his enthusiasm for the Middlesex Alderman, Suard did not approve of his political creed. A Tory at heart, he did not, as did Wilkes's friends among the Encyclopedists, consider the English constitution as suited to the French temperament. Yet he placed the case of the "Apostle of Liberty" flatteringly before the French public and acted, in general, as Wilkes's publicity agent.

Comparatistes in the rich field of anglo-mania in 18th century France will not find here any sustained exposition of Suard's literary preferences or political beliefs, but they will find a good many details of real interest. These M. Bonno has ably incorporated in his "Observations" placed at the close of the *Lettres*. His notes are adequate; the index, useful; the introduction and the concluding observations, however, overlap. Were they combined, slight repetitions would be avoided.

MAURICE CHAZIN

Columbia University

G. LENÔTRE. *Le Roi Louis XVII*. New York: F. S. Crofts and Co. 1932.

The abridged edition of *Le Roi Louis XVII*, by G. Lenôtre, which has been capably edited by Gilbert Hawtrey for use as a class text, is a very readable account of the misfortunes of the ill-fated Dauphin. Lenôtre's sympathetic description of these misfortunes gives the book a great deal of human interest. Students should find the story an appealing one. They should also find it of value, as Lenôtre never for an instant swerves from facts. His main concern is accuracy, and it is for this reason that he presents no definite solution to the enigma of the Temple. He presents none, because the most meticulous study of old documents has failed to suggest a satisfactory answer to the problem.

College students of Second Year French should have no great difficulty in translating the book in class, as the notes are good and the vocabulary adequate. Furthermore, Mr. Hawtrey has added a rather full "List of Proper Names," in which he gives the information necessary to the understanding of events, personages, and institutions of the Revolutionary Era. The text, whether used in class or as outside reading for Third Year students, cannot fail to stimulate interest in this period of French history or to become a valuable incentive to further reading along the same line.

The next edition will require more careful proof reading as no less than thirteen mistakes are to be found within one hundred and twenty-seven pages.

CHRISTINA CRANE

University of Oregon

HECTOR MALOT, *Sans Famille*. Adapted and edited by Ruth E. Meade, Grace Cochran and Helen M. Eddy. Chicago: University of Chicago Press, 1931.

In this newest edition of *Sans Famille* the editors have accomplished the herculean task of reducing a popular tale in two volumes to a book of 117 pages and a vocabulary range of 357 words, 72% of which are within the first 500 words of the Vander Beke Word Count. Whenever it becomes impossible to simplify or avoid a comparatively rare word, its meaning is given in italics, in order to facilitate the reader's comprehension and maintain a regular rate of reading without interruption. The few essential notes are included at the bottom of the page.

Thanks to the extreme simplicity of the text and the constant repetition of the common and important words of which the vocabulary is composed, the reader can accomplish two things; he can achieve instantaneous recognition of basic words, and through that spontaneous reaction, acquire such speed in reading that he reads at approximately the rate at which he reads English, and with the same sense of understanding and pleasure. Thus, the student who takes up this book has the opportunity to learn to read, *not* by deciphering, *not* by transliterating, but by reading.

The chapters, being short, form easy units for testing the pupils' comprehension. Adequate exercises are given on each unit, including questions, completion of statements, true and false drills and multiple-choice exercises, as well as lists of important expressions or idioms in context, to be emphasized, repeated, translated, if necessary, and mastered.

Because of the interest of the story, the nature of the vocabulary and the simplicity of the style (the tenses are limited to the present and the past indefinite) this is an ideal text for supplementary, so-called "outside reading." Like all of the West-type readers, it combines the advantages of intensive work with its constant repetition of basic vocabulary, and extensive work, with its opportunity for quantitative rapid reading. For the same reasons it would make an admirable first reader for a first year class in high school, or second reader for a Junior high school group. A picture map of France and eight full-page illustrations add to the interest of the book.

It is the publication of this and similar easy reading texts that will permit us to abandon the vicious and wasteful habits of word for word translating and of lining the text-books with English meanings, and that will enable us to train our students in the intelligent habit of learning to read by reading. Michel West has pointed the way and Miss Eddy and her colleagues have provided the material for a saner and more scientific approach to the study of a foreign language.

Laura B. Johnson

Wisconsin High School, Madison, Wisconsin

COLLEY F. SPARKMAN AND CARLOS CASTILLO. *Beginning Spanish Training for Reading*.^{*} Chicago: The University of Chicago Press, 1931. Pp. 193. \$1.35.

The text is prefaced by a number of lessons, called assignments, devoted to pronunciation. The actual grammar lessons begin with a Spanish passage, followed by a formidable amount of formal grammar, observations, and sets of questions that seek to make the student inductively discover for himself the principles involved. Accompanying the actual grammar are two carefully worked out supplements: a Spanish workbook and a pad of achievement tests. In addition a reader, *Primeras lecturas españolas*, is to be used beginning with the first of the grammar lessons, assignments being given with each. The vocabulary *should* be moderate in amount and restricted to words of high range and frequency.

Let us stop here and refer to two of the features of the book. *There are no sentences for translation from English into Spanish and no Spanish passages which are not accompanied by parallel English translations.* This must be pointed out clearly, for, to many teachers, the plan of the text will prove so novel that they will not know how to go about teaching it and will wonder what to do during the class hour in order to maintain class interest and alertness, for to sit throughout the period with books open and reading over material that all have before them is not usually exciting or inspiring. It is to meet this situation that the workbook and achievement tests have been provided: they afford elaborate drills and exercises of multiple choice, completion, matching and mutation type, of quite voluminous sufficiency to take up all the class time left after going through the inductive exercises in the grammar proper.

Another feature of the workbook and tests is that they provide unusually ample and consistently continued drills on pronunciation throughout the entire course. In addition to the first presentation of pronunciation in the four assignments prefacing the grammar proper, and the sections of the workbook and tests devoted exclusively to it, there is some space given to it in each workbook lesson, and, to a lesser degree, in the tests.

The aim of the text is to teach Spanish grammar *inductively* for reading only, so that presumably the material might be introduced more rapidly than in a text designed with a multiple approach. However, the fact that this text has only eighteen lessons means that the grammar is presented in rather bulky amounts. The first grammar lesson introduces: definite and indefinite articles, singular and plural; nouns, singular and plural; verbs, singular and plural, with the agreement of subject and verb; some possessive adjectives; the use of the definite article for the possessive adjective; idiomatic distinctions between certain prepositions; the negative;

^{*} Review cut by Editor.

and interrogative order. Even granting the underlying purpose of grammar for recognition only, this seems a large amount to include in one lesson—and the presentation is progressively bulky as the course advances.

The authors have done an elaborate and extensive piece of work in a most impressive fashion: such a text is a revelation of careful, complete development. But might one not feel that all these elaborate preparations to teach reading by recognition, by a single approach, with all supposedly distracting additional approaches or objectives eliminated, actually put more stress on the deadening mechanics of grammar, on the least interesting side of language work, than even the more familiar type of approach which this is designed to supplant? The development given by the authors does away with the joy of exploring and mastering a complete passage in the foreign tongue. The emphasis is almost entirely on piecemeal grammatical analysis—so amply supplied by the workbook and tests. And, as has been pointed out, the quantity of grammar per lesson is very large. These facts, together with the exceedingly elementary type of reading that usually accompanies a reading course, detract from the satisfaction in using such a text that might be expected from the careful manner in which the whole has been worked out. Good results seem to be attained by so many radically different methods, however, that it is not safe either to condemn or to become too enthusiastic about any one. Suffice it to say that so many teachers have found that students have a strong desire to speak and write the foreign language that this multiple approach seems to be highly desirable, in spite of psychological and educational theory in favor of a more concentrated method, such as the present text. As language teachers we are concerned with the enrollment of our subject and may well choose our texts with this in mind. Also, results of those trained by the reading method have not justified the adoption of a text entirely on the basis of this approach, for there is reason to believe that these students are not so accurate as could be desired. Either the first reading has been too simple or the method has failed to give sufficient mastery. Not that the students trained by the more familiar texts are perfect—far from it. The reviewer's intention is simply to call attention to the fact that the plan of this text will not guarantee wonderful results just by itself. Indeed, it has been said, by an eminent Spanish scholar who permits me to quote him, that this text is based on a principle so divergent from the one normally underlying modern language instruction, that only those with the zeal of a missionary might be successful with it. It is more suitable to high school than college work, of course, and is so elaborately and carefully worked out that the teacher who adopts it will have ample material for all class purposes.

CAMERON C. GULLETTE

University of Illinois

LAWRENCE A. WILKINS. *Primeros Pasos en Español*.^{*} New York: Henry Holt and Company. 1932. xxxviii+376+lxxxviii pp. \$1.44.

With the trend toward the reading objective in mind, Mr. Wilkins aims as he states, "to develop to the point of enjoyment the ability to read Spanish in the first year of the high school," but, he adds, "this aim seeks to develop ready ability to understand Spanish both as it is written and as it is spoken: that is, it is sought here to train the eye and the ear in active, more or less automatic comprehension, much as that which takes place in reading or hearing the vernacular. This aim also embraces the training of the tongue to pronounce with reasonable fluency and accuracy simpler forms of Spanish. It likewise includes the imparting of a rudimentary knowledge of the peoples and countries of Spanish speech." Mr. Wilkins has created an original type of textbook in which "points of grammar" have been carefully reduced to a minimum: the subjunctive, for example, is not taught at all except in the case of the polite imperative. Pronunciation and oral work are included only because they provide the student with an opportunity for pleasant activity and keep his interest alive, and because experimentation has shown that oral and aural practice aid in reading, real reading, not deciphering.

The book is divided into 38 chapters, subdivided into 144 "assignments." All headings except titles of Spanish reading passages are in English. The first three chapters deal with different phases of pronunciation. Spanish letters are considered in alphabetical order, whether they are vowels, consonants or non-English letters. The fourth chapter presents a conversation exercise for preliminary practice, and the work proper begins with chapter five. Each of the subsequent chapters begins with a reading text which toward the end of the book becomes several pages in length. Next comes a series of reading exercises followed by a group of grammar exercises in the course of which the points of grammar are presented, usually by the inductive method. Vocabularies are placed at the end of each chapter, to avoid both the necessity of seeking the meanings of words in the general vocabulary and immediate juxtaposition to the reading text, which would discourage the student from actual study and learning of the new words. After the last chapter comes the customary appendix, with verb forms, classroom expressions, common Christian names, numerals, a table of personal pronouns, and Spanish songs. The general vocabulary is Spanish-to-English only since the English-to-Spanish exercises are very few.

The reading texts make use of 1030 words of high frequency and range, based on the "Graded Spanish Word Book" of M. A.

^{*} Review cut by Editor.

Buchanan. In the same way the idiomatic expressions used were checked against the "Spanish Idiom List" of Hayward Keniston. The texts present constant repetition of the words and idioms already studied with gradual "feeding into the hopper" of new ones. In each chapter vocabulary, separated from the word list, are found "associates" such as *comer y beber, bien y mal, pan y agua*; and "patterns," drawn to fix in the mind a model mode of expression, like *al bajar, hace mucho tiempo* and *a las ocho*.

The book abounds in exercises to test the student's comprehension of the reading passages, fix and extend his vocabulary, hold his interest, and drill him on points of grammar.

There is considerable material in the way of proverbs and poems intended for memory work, and as such it is good. The book is very well supplied with drawings and a picture map made by Señor Alberto Cugat, a distinguished Spanish illustrator.

The very few objectionable points which this reviewer finds are confined mainly to the chapters on pronunciation. In discussing the sound of the letter "d" the author says, "When between vowels or final in a word it is rather slighted in pronunciation"; he ignores the recent decision of Navarro Tomás and the Spanish Academy that final "d" should be a hard explosive sound. "The consonant 'c,'" he says, "is rarely doubled"; but surely the combination of "c" before "cion" is too frequent to allow the occurrence to be qualified as rare. The sound of the diphthong "ie" is described as resembling the English "ye" of "yearn"; this reviewer has never heard any such resemblance between these diphthongs.

The apparent conclusion in regard to this grammar is that its lengthy explanations of simple terms, the rather childish quality of its subject matter, and its lack of presentation of the subjunctive mood make it too elementary for use in colleges. As a high school text it should bring excellent results to those teachers who wish to concentrate on the reading objective. This reviewer is pleased to note that Mr. Wilkins is preparing a more advanced book to follow the present one; perhaps he will prepare a similar one suitable for college use.

JOHN H. UTLEY

University of Illinois

E. A. FOSTER. *Spanish Composition*. New York: W. W. Norton & Company, 1932. vii+175 pp. \$1.30.

Miss Foster's composition book deserves special mention not only because it is well done but because it inaugurates a new series of Spanish texts published by Norton and Company under the general editorship of Dr. Caroline Bourland of Smith College. Miss Bourland is well known in the United States and Spain for her scholarly publications and her name gives assurance that the new

series will be well edited. Norton and Company are to be congratulated on their good fortune in securing her services and upon the excellence of their first text. Miss Foster's volume is of the now generally accepted order of composition books: Spanish passage, grammatical notes and English paragraphs. The Spanish selections, we are happy to note, are chosen from modern Spanish writers: Pardo Bazán, Palacio Valdés, Pérez, de Ayala, Baroja, Azorín among others. Such paragraphs have the disadvantage, of course, of seeming to have no end if they have a beginning or of having no beginning if they reach an end. Miss Foster has been quite felicitous in her choice, however, and each selection presents a complete unit. Following each Spanish selection there are two or three pages of notes calling attention to peculiarities of style of the particular author as well as explaining difficulties of construction. There are twelve English sentences actually based on the text (a feature to be commended) which provide drill on the grammatical phrasing of the author. Several connected paragraphs in English and a vocabulary of the new words in the Spanish passage complete the scheme carried out in each one of the fifteen lessons. A Spanish-English vocabulary which contains all the words of the Spanish selections, concludes the volume. The book will be very useful in second year College or third year High School classes and its fresh material will interest teacher and pupil alike. If one wished to quibble one might question Miss Foster's explanation of certain constructions: page 19, *nos acostamos*; one might find an occasional statement misleading: page 101 line 10; but in such an excellent book small matters of interpretation seem unimportant. The volume is attractively bound and bears on the cover the device of a sword, emblem of the order of Santiago. May it point the way to many more volumes in the new series.

MAY GARDNER

University of Kansas

E. P. DARGAN, W. L. CRAIN AND OTHERS. *Studies in Balzac's Realism*. The University of Chicago Press. 1932.

An interesting collection of monographs on various works of Balzac, by different men and women, instructors or former advanced students at the University of Chicago, under the editorship of Prof. E. P. Dargan.

First an introductory chapter on Balzac's realism in general. Then follows an analysis of *Les Chouans* mainly from the point of view of *vraisemblance* and historical truth; a study of *La Peau de Chagrin*; of *Le Curé de Tours*, being especially a dissertation on the topographical location of the story; an analysis of the representation of the miser type in *Eugénie Grandet*; an outlook into Balzac's general method as seen in *Le Père Goriot*; a study of somber raciality in *Le Cousin Pons*; and an *exposé* of the relationship between

master and apprentice as described in various shorter stories of Balzac.

Although written by eight different hands the volume shows unity in purpose, idea and general trend, as it centers around the realistic qualities of Balzac, as well as around his methods: accumulation of details and "tap upon tap" or "turn of the screw" process.

The impression derived from the whole book is that, in spite of adverse criticism, Balzac stands like an unshakable giant of literature, and that genius defies analysis. This seems to have been best understood by Mr. G. E. Downing in Chapter VI; he gives us the broadest and most universal view on Balzac's art; he makes us feel that Balzac stands on a height whence neither Mr. Howell's criticism nor Mr. Faguet's remarks can pull him down; he tries to give us this "*admirable organisation . . . qui, pour comprendre la poésie, n'a pas besoin qu'un pédant lui en démontre les beautés.*"¹ Mr. Downing has understood that "the fire of Balzac's energy as a creator fused, for him, the disparate elements whose simultaneous appearance in a single work worried his critics," and that "whether his truth is classical, romantic or realistic, it is first of all Balzacian."

Disregarding very rare flaws and inconsistencies, we find the volume, as a whole, highly stimulating and fit to induce even the amateur-reader to absorb as much as he can of the great French author. To a very slight degree only is it interspersed with bits of pedantry. (Do we really care very much whether there are, in *Le Père Goriot*, 65 generalizations, 14 on women, 9 on human nature, 10 on young men, 14 on sociological features of Paris, etc., etc.? and is it so essential for us to know that there are 4 chief kinds of details, the characteristic, the vivid, the additional, and the unrelated, not to mention that the additional may at times be semi-technical in nature, etc.?)

The introductory chapter is perhaps a little bewildering in its enumeration of contradictory opinions from various authoritative critics and might slightly confuse the amateur, for whom, partly, the book is intended.

Very interesting is Chapter II on *Les Chouans*; however there seems to be a slight confusion between realism and historical verisimilitude; the latter, of course, adds to the impression of reality but does not constitute realism as one might deduce from the fact that only historical background is studied under the heading *Realistic Qualities*; on the other hand, the vivification of material things (studied under the heading *Other Realistic Qualities*) does not appear to us as realistic a feature as, e.g., the question of characteristic gestures which is treated as a *Fictional Element*.

¹ Mérimée, in *Colomba*.

We do not see either that the Commandant's habit of calling his men names of animals (*lapin, serin, vieux singe*) should be considered as an example of Balzac's animalistic tendency; such expressions are frequent in military life: *dummer Ochs, Esel, Schweins-hund*, in German for instance; not to mention familiar colloquialisms like *tête de linotte, dormir comme une taupe, avoir une faim de loup*, in French; and in this country: a kid, little monkey, he is a bear, she is a goose, etc.. These are touches of realism rather than animalistic idiosyncrasy.

The least stimulating we find to be Chapter v, on *Eugénie Grandet*, and seemingly a bit unrelated to the general trend of the volume is Chapter vii on Master and Apprentice.

LÉON VERRIEST

Dartmouth College

Three Stories by Balzac. Edited by G. D. Morris. Ginn & Co. 1932.

This little volume offers us three of Balzac's best short stories, unusually well fitted for class reading, two of which have never before been published for that purpose in America; they are *Une Passion dans le Désert, l'Auberge Rouge* and *Maître Cornélius*. Beside the descriptive and philosophical elements all three abound in mystery and adventure so as to make the stories highly attractive even for the average student. Each story is followed by an almost exhaustive list of subjects for discussion which contain those elements of general culture which all students should get (and which so few, alas, do get—often by lack of the proper stimulus) out of their readings.

An excellent introduction opens the volume, thoroughly scholarly without being—as so often is the case—beyond the scope of the student's comprehension and interest. And so are the notes: intended for the student and not a vain display of knowledge and erudition.

LÉON VERRIEST

Dartmouth College

BALZAC. *Le Curé de Tours*, edited with introduction, notes and vocabulary by H. Stanley Schwarz. New York: American Book Co.

We have another edition of *Le Curé de Tours*! With so many new (and old) publishing houses plunging into the field of modern language texts in the last few years, it is inevitable that many time-worn stories should be endlessly reduplicated in spite of the fact that so much inspiring new material is available. And Balzac still plods on! However, out of his vast and turgid production, much of which today is unbearably heavy and boresome, except to the specialist, *Le Curé de Tours* survives as one of Balzac's simplest and most natural stories, pathetic, unadorned, true to

life, with little of his pompous pseudo-science or pseudo-philosophy cluttering its pages.

In addition to *Le Curé de Tours* being delightful reading and told in straightforward, easy French, the story is quite *safe* from the moral viewpoint and can be placed in the hands of our tenderest and most naïve Anglo-Saxon students (and teachers!) without fear of undue blushing—or wondering, on their part. There is the possibility, of course, that some of our advanced young Freudians, who are occasionally falling into the uncomfortable habit of startling us, may choose to read “more than meets the eye” into the psychology of the character of the sadistic Mademoiselle Gamard and the detailed account of her inhibitions and unsatisfied longings.

Poor old Curé de Tours! What a hapless victim of his own blundering and unconscious egoism he becomes, what an appalling wreckage is made of his life by the unrelenting, sardonic cruelty of the self-righteous old maid whom he had offended and by the conniving hypocrisy and concealed hatred of the rival curate who hesitates at nothing to complete Father Birotteau's ruin. In none of his more pretentious novels dealing with provincial life and customs has Balzac more tellingly depicted than in *Le Curé de Tours* the endless gossip and intrigue, the machinations of ecclesiastics, and the labyrinthine political maneuvering that takes place on the French “Main Street.” Although conditions have greatly changed since *Le Curé de Tours* was published just one hundred years ago, many of the universal human traits described by Balzac are as true today as they were in those early years of the nineteenth century.

Professor Schwarz has done his task of editing most ably. The introduction is complete and informative, being considerably enlivened by a long extract from René Benjamin's matchless *Vie prodigieuse de Honoré de Balzac*, one of the most brilliant and original of the recent countless *biographies romancées* that have flooded occidental literature. An excellent job of proof reading was done and the present reviewer detected no flaws worth mentioning. The exercises are well planned and adequate, and the notes and vocabulary seem to take care of all difficulties. The text is further enhanced by attractive pen sketches and etchings which are scattered throughout its pages at judicious intervals.

ALEXANDER G. FITE

University of California at Los Angeles

SANDEAU. *Mademoiselle de la Seiglière*. Edited by F. H. Osgood.

New York: D. C. Heath & Co., 1932. ix+222 pp. 72 cents.

MUSSET. *Trois comédies*. Edited by Kenneth McKenzie. New York:

D. C. Heath & Co., 1932. xiv+183 pp. 84 cents.

This edition of Sandeau's delightful comedy is intended primarily for reading. The introduction, restricted to three pages,

gives a brief outline of the life of the author and mentions his place in the world of letters. Little is said of the play itself beyond the fact that it is a recognized masterpiece. The notes (pp. 117-152) are very satisfactory. They aim to insure comprehension both of textual difficulties and of plot and action. For consistency, one might expect a reference to page 27 to explain the location and importance of Poitiers. This town is mentioned several times in the course of the play; others alluded to receive consideration both in the notes and vocabulary. Idiomatic expressions have been rendered unusually well. In this connection attention may be called to "Je me sens mourir . . ." (p. 87) which might well be translated as "I feel faint." The exercises consist of well-balanced questionnaires bearing on the text, and of drills on the use of idioms. These exercises are best adapted for oral work. The vocabulary is complete and has been prepared with care.

The second text includes *Fantasio*, *On ne badine pas avec l'amour*, and *Il faut qu'une porte soit ouverte ou fermée*, a group of plays most representative of Musset's talent. The book, evidently designed for advanced students, has a twelve-page introduction which gives a well-organized and useful treatment of the life and works of the author; suggested bibliographical references are given for those who wish to make a more detailed study. The editor has taken care to make the notes selective in nature; they are clear, succinct, and adequate. There are no exercises. One passes from the notes directly to the vocabulary; it too strives for economy. Pronouns, numerals, most proper names, a few common words, and words which are identical in form and in meaning in French and English are omitted. The general appearance of the text is aided by the frontispiece, representing Musset, and by three other illustrations, one for each play. In short, this is a serviceable volume from the hand of an experienced editor. It is adapted especially to the needs of the college teacher.

I. W. BROCK

Emory University

ÉMILE MALAKIS AND WILTON W. BLANCKÉ. *French by Reading*. New York: Henry Holt and Company, 340 pp.

A new book offering a complete course for beginners and of outstanding qualities in its complete arrangement as a combination grammar and reader. It is another important link in the latest movement of the teaching of foreign languages which emphasizes to teach the students to read, and evidently following the principles advanced in the syllabus of minima in Modern Foreign languages published by the Board of Education of New York. *French by Reading* carries the idea out in such a well-planned form that only a completely successful course in French can be the outcome. It is

with a marvellous, almost masterly skill that the authors guide the student through very comprehensible and essential grammatical exercises straight into its practical use in the form of excellently chosen reading matter. The reading matter is of the highest caliber, ranging from familiar home settings to choice selections from the masterworks within French Literature—always coherent, always exceedingly interesting. Too high praise cannot be given the perfect blending of fundamental instruction and practical performance such as exhibited in this book. *French by Reading* is a book of such prominent teaching qualities that it should be welcome by teachers and students alike.

ALEXANDER ENNA

Portland, Oregon

FRANK CALLCOTT. *When Spain Was Young*. New York: Robert McBride & Company, 1932. 298 pp.

Legendary hero tales of the first three hundred years of Moorish-Christian contests in Spain, 700 to 1000 A.D. This book is an account in English of the life and deeds of Spain's four most celebrated pre-Cid noblemen, Roderick the Goth, Pelayo, Bernardo del Carpio, Fernán González; and with them, of the Seven Lords of Lara of epic renown. It brings to life with convincing force each of these personages. It depicts the standards of nobility and the social, political, and religious background in Spain during the turbulent years of Moorish occupation and Christian reconquest. The author describes noble leadership, virility, religious fervor, keen intelligence, and inexhaustible energy in sharp contrast with the baseness, greed, violent passions, and jealous vindictiveness of weaker nobles, kings, and Moorish rulers. He narrates stormy internecine wars with treacherous intrigues. Lance on lance, halberd on halberd, give and take; three hundred years of contest. Incidents, flashed rather than described, uphold the reader's interest by their frequency. Briefly analyzed background characters populate the setting while the reader is carried along by the concise yet intimate detail of the lives of the principals.

The tales while intense in their realism, have also a strong romantic flavor. They are chronicles of experiences, vibrant with human warmth, full of the foibles of man and of his uplifting spiritual idealism. Few popular legends so impressively describe the mettle of a declining race as does the account of Roderick the Goth.

A rugged style, free from superfluous adjectives and unburdened by metaphor lends force to the narrative. Meticulous elimination of modern terms promotes a stern simplicity of language, which, together with freedom from undue sentimentalism, makes this book of particular appeal to boys and girls. Occasional short de-

scriptive passages of rare beauty occur to grip the attention of older readers.

The excellent paper, clean print, and beguiling as well as strictly authentic wood engravings, so suggestive of sombre adventure, are attractive features; while the colorful book-back with its helpful cover-paper maps is jacketed in an inviting cover in the present Spanish national colors. While recognizing its impracticability against soil, one is almost tempted to regret that this artistic jacket is not the permanent binding, as many libraries will discard it when placing the book on the shelves.

Aside from applicability to class use, or reading by a general public interested in the culture of the country, *When Spain Was Young* is especially suited to delight the Spanish club reading circles in either high school or college. It sustains the reader's interest throughout, and creates both admiration for the famous Spanish heroes and a deeper appreciation of Spain's historical development. As a foundation for Spanish readings of all later periods it is most valuable.

CATHERINE LOIS HAYMAKER

Adelphi College, Garden City, N. Y.

LUIS DE OTEYZA: *El Diablo Blanco*. Edited for extensive reading with Notes, Exercises and Vocabulary, by Willis Knapp Jones. New York: The Macmillan Company, 1932. vi+241 pp. (128 pp. text).

There are many justifiable objectives in modern language reading, but whatever the principal objective, there will always be a place for a good yarn. Adventure stories of the better sort fill a definite need in the psychological mechanism of youth. As well argue that *Cyrano de Bergerac* is immoral because the redoubtable hero fought so many duels as argue that such stories as *El Diablo Blanco* have no place in a modern language program. The only reservation should be that along with such a blood and beef diet should go plenty of spinach, baked potatoes, and raw fruit.

Thus then we start with the certainty that *El Diablo Blanco* is a stirring adventure tale in which a harmless little dry-goods clerk or bookkeeper goes to China to find an errant correspondent of the firm, becomes in time a Chinese war-lord, and, becoming tired of killing his friends returns home to his quiet and contented clerkship. It is vouched for in many details by contemporary documents, and it is not entirely divorced from Spanish tradition, since in the Golden Age Spaniards regularly did such things in the Orient and in America. All this really makes very little difference. The book stands as a moving contemporary novel of adventure, and needs no ancestry or progeny. Professor Jones apparently takes the same attitude as does the reviewer. He claims no great literary value for

his text, but he does claim that a class will be "anxious to learn 'how it came out,' " and I believe him. The editor tells the student just enough of the life of the author so that he will come back for more. Luis de Oteyza is indeed intriguing, having been editor of *El Liberal*, fought several duels and suffered exile from Spain, like Unamuno, under the Primo de Rivera government.

The editing is a definite success. Beside the stimulating Introduction, there is a Bibliography of Luis de Oteyza's works, an unusual Note to the Reader which points out certain language peculiarities which he will frequently meet, a Cast of Characters which makes the story much clearer, a section of *Preguntas* for conversation, some very ingenious exercises for Idiom Drill, and a complete Vocabulary, omitting only such forms as articles and pronouns. The editorial apparatus is indeed abundant but very well done. There is even a weird dragon puzzle on p. 172 which facilitates the use of appropriate vocabulary (this the reviewer has to admit he has had neither the time nor the intelligence to solve). Misprints are entirely harmless, and few in number. There should be an accent on *como*, p. 159, *atraccion*, p. 171, *automovil*, p. 184. Transposition should be made in *pías*, p. 40; *le* should seemingly be *la* p. 70, while *l. 2* after *atener*, p. 183, should read *l. 6*.

Occasionally a note would make a construction more evident, e.g., *ser él* (p. 18) since *él* is not in the Vocabulary, *demuéstrase*, p. 38, the independent *hubiese querido*, p. 47, *de no ser*, p. 50, *por lo dura*, p. 83. The spacing could be improved in *quiereamos . . .*, p. 108, and *de* ought to be inserted after *acabar*, p. 163. However, these are mere details. *El Diablo Blanco* is a fine text, and ingeniously treated. It even possesses considerable humor, a quality often sought in language texts and rarely found. When the moving-picture people have finished the film this Spanish melodrama should quickly arrive in the best-seller class.

WILFRED A. BEARDSLEY

Goucher College

NOËLIA DUBRULE AND MARTHA E. LOGAN. *Practice Exercises in Spanish*. Cleveland: The Harter Publishing Co., 1931. \$40.

This compact exercise book contains thirty-six drill lessons, each dealing with one grammar subject. For example, the first lesson presents the definite article, the second contractions, the eleventh *ser* and *estar*, the thirtieth lesson *para* and *por*. The subjunctive is not presented in any of its uses. At the beginning of each lesson the grammar principles are explained and illustrated. There is a perfect score of one hundred for each lesson. The lessons include many new type exercises, such as multiple choice, completion, and mutation, as well as some translation from Spanish to English and English to Spanish. The exercises deal only with

fundamental grammar points and combine vocabulary building with drill on idioms. The order of the subjects could be changed to suit the order of any grammar. At the end of the drill lessons are four vocabulary tests of the multiple choice type and four idiom tests. For reference there are tables of radical changing and irregular verbs and a vocabulary. The book is so arranged that each lesson covers both sides of a detachable page (8 x 10).

Practice Exercises in Spanish would be an excellent supplement for an old type grammar but quite superfluous when a good new type grammar is used.

MARGARET KIDDER

University of Illinois

LA NELA. *An Adaptation of Benito Pérez Galdós' "Marianela,"* by Carlos Castillo and Colley F. Sparkman. Illustrated. Chicago: The University of Chicago Press, 1932. 146 pp. (115 pp. text and 31 pp. vocabulary). *Cuaderno*, a separate exercise booklet, 44 pp. Price not quoted.

A fine treatment of this story by Galdós, this little book will become a most successful edition for high school reading. The abbreviation is skillfully and effectively done, and the story retains its charm. Clever pen and ink sketches and clear type add to the attractiveness of the edition. All new words are shown in heavy type on the large margins in line with their first appearance in the text thus helping to impress them better on the students' minds. The paper cover *Cuaderno* accompanying the text consists of sufficiently varied and very well systematized exercises, covering the entire material given in the text and divided into uniform sections corresponding to the chapters of the story. Material is here provided both for aural and oral drills. On the whole, a well-thought-out and finely executed edition for the second high year reading text.

TATIANA W. BOLDYREFF

Battle Creek, Michigan